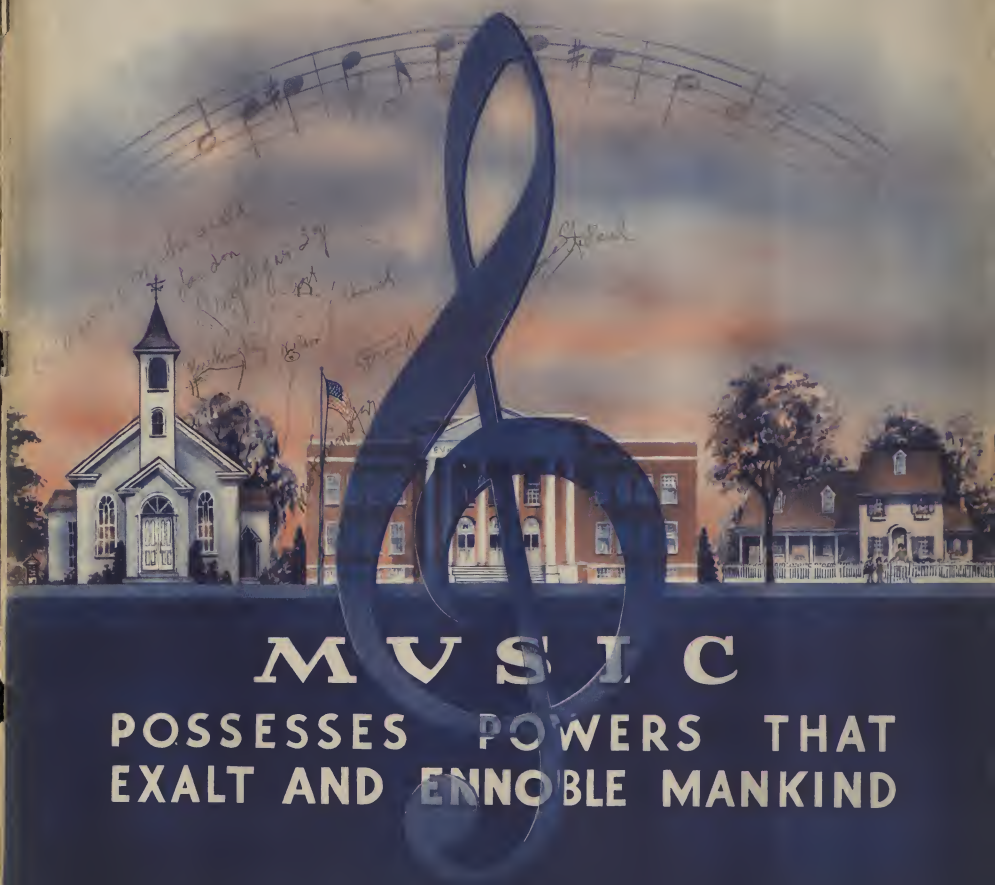


THE ETUDE

September
1940

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music magazine



MUSIC

POSSESSES POWERS THAT
EXALT AND ENNOBLE MANKIND

Permanent Wealth in Music Study

as great, just as good, just as sound, just as wholesome, just as skillful, and just as wise as *they* are and not one whit better.

Those who object to grants of public money for education, particularly in those branches which train the higher qualities—and music is one of the most important of these—are, unfortunately, many who are unacquainted with the facts. They argue that all that is needed in education is provision for "readin', writin', and 'rithmetic," not knowing that education passed that stage "ages ago." They do not realize that the comptometer long since knocked out much of the drudgery of arithmetic, that the typewriter put "writin'" on a machine basis, and that many of the things that were formerly classed as "learnin'" have been gloriously superseded by the thrilling inspiration that comes from art and the humanities, as now taught in such stimulating fashion through contact with the great living world by means of radio, records and moving pictures.

Education is now definitely extended far beyond the bounds of the classroom, the studio, the laboratory, and the lecture halls of the school and college.

Among other factors of this day, magazines contribute enormously to education. Thousands of Etude readers, for instance, have thrilled us by reporting that a large part of their success has come through the educational facilities offered in these columns.

Notwithstanding our warm human sympathies, we Americans are, after all, a very practical people. Someone has defined a Yankee as, "A man who ain't leavin' no nothin'." We want facts as to values, before we commit ourselves. We could relate hundreds of stories of life experiences pointing to the practical value of music education, but we will confine ourselves to two.

Among our youthful acquaintances was a young man who had the wisdom to see that his training to meet modern life situations would be inadequate without a practical training in some art. He was fond of music, and with his earnings he hired a teacher and spent several evenings a week in hard and earnest practice. In his chosen business he made very rapid progress, and three of his most important positions came from business leaders who were especially appreciative of his musical ability. He later went to England, became a British citizen, amassed many millions of dollars,

(Continued on Page 625)

THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD



ARTHUR KREUTZ, violinist-composer of La Crosse, Wisconsin, has been awarded the "Rome Prize" of the American Academy in Rome, for his symphony in three movements, "Maid for Symphony Orchestra," and an orchestral suite, "Paul Bunyan." Normally, this prize of about four thousand dollars provides for two years of study at the American Academy in Rome, with six months of each year given to travel, but, because of present world conditions, Mr. Kreutz will continue his studies this year in New York City.

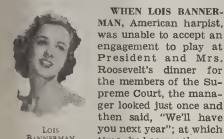
MORE OPERA IN ENGLISH is under consideration by the management of the Metropolitan Opera Company, with the same time in Chicago and San Francisco. In New York there is thought of Weinberger's "Schwanda," while Chicago announces "Falstaff" and "Martha" and San Francisco prepares "The Girl of the Golden West," all in the vernacular.

LILY PONS, diminutive French singer has announced her determination to take out naturalization papers for American citizenship.

THE PENSION FUND of the San Francisco Symphony Orchestra benefited by \$3,000 as the profits of a special "Tschakowsky Program" given in mid June with Pierre Monteux conducting.

A CALA PERFORMANCE OF VERDI'S "AIDA" will open the Chicago Opera Season on the evening of November 5, in celebration of the thirtieth anniversary of resident opera in that vigorous city.

THE ROBIN HOOD DELT summer season of the Philadelphia Orchestra opened on the evening of June 18, with Dr. Eugene Ormandy leading a "Tschakowsky Program" for an audience of seventy-five hundred that overflowed the natural amphitheater and enjoyed the music from the surrounding slopes.



WHEN LOUIS BANNERMAN, American harpist, was unable to accept an engagement to play at President and Mrs. Roosevelt's dinner for the members of the Supreme Court, the manager looked just once and then said, "Well have you next year," at which time she became the second youngest musician ever to appear at a White House musicale. At fifteen she was the first harpist to win in both the debut award of the New York Musical Club and the Artist's Contest of the MacDowell Club.

PAUL HINDEMITH is announced as a visiting member of the faculty of the Yale University School of Music for the ensuing year; when he will give two courses in advanced Theory of Music.

THE "ARMIDE" of Lulli has been given a performance at Geneva, in the revision of Frank Martin.

TERESA STERNE, twelve year old pianist, was soloist in the "Concerto in B-flat minor," for piano and orchestra, by Tschakowsky, on the program of July 18 in the Lewisohn Stadium, by the New York Philharmonic-Symphony Orchestra, with Alexander Smallens conducting. An audience of nearly six thousand demanded an encore and were rewarded with the Nocturne in B-flat major, Op. 9, of Chopin.

PRIZES OF \$250 AND \$150 are offered by the Sigma Alpha Iota sorority for a work for string orchestra and one for violin, viola or violoncello solo with piano accompaniment by American-born women composers. Entrances close February 1, 1941, and further information from Mrs. Merle E. Finch, 3525 North Kostner Avenue, Chicago, Illinois.

THE W. W. KIMBALL PRIZE of One Hundred Dollars for a solo vocal setting of a poem of the composer's choice is offered under the auspices of the Chicago Singing Teachers Guild. Registrations close October 15, and particulars from Walter Allen Stills, P. O. Box 694, Evanston, Illinois.

PRIZE OF FIFTY DOLLARS for a musical setting for a State Song for Wisconsin. Poem and particulars may be had from M. R. Pollack, Mayor's Office, Milwaukee, Wisconsin.

A PRIZE OF ONE HUNDRED DOLLARS for the best Anthem submitted before January 1, 1941, is offered under the auspices of the American Guild of Organists, with the H. W. Gray Company as its donor. Full information from American Guild of Organists, 630 Fifth Avenue, New York City.

A PRIZE FOR WOMEN COMPOSERS is offered by the Women's Symphony Society of Boston, for a work of symphonic proportions. The prize is national; the competition closes November 1, 1940; and full information may be had from Mrs. Elizabeth Grant, 74 Marlborough Street, Boston, Massachusetts.

A NATIONAL CONTEST, open to native or naturalized American composers, by the National Federation of Music Clubs, offers prizes for vocal solo with piano accompaniment, piano solo with two-piano composition, two violins and piano, and full orchestra. Complete particulars from Miss Helen Gunderson, School of Music, State University, Baton Rouge, Louisiana.

15,000 HIGH SCHOOL STUDENTS from Colorado, Kansas, Missouri, Nebraska, Illinois, Iowa and Oklahoma took part in the fourth annual National High School Festival of the national organization, held at Kansas City, Missouri, for rating and prizes.

MANUEL DE FALLA is announced for a visit in The States this autumn, not planned as a professional venture but more in the nature of a friendly visit.

THE FIFTH ANNUAL MUSIC FESTIVAL of Pasadena, California, with Dr. Richard Lert as director, had as its chief attraction the first complete performance in America of Handel's "Belshazzar." Last year "Jephtha" had this place of honor, and the previous season it was "Saul." Hall to the return of Handel!

THE "BEGGAR'S OPERA" is having a revival in London under the direction of the Shakespearean actor, John Gielud.

A SPECIAL MUSICIANS SECTION of the American Committee for Democracy and Intellectual Freedom has been formed, of which the prime object is "to assume the special responsibility of rallying musicians in support of those forces which are seeking to preserve and extend our traditional freedoms."

ALAN BUSH, champion in England of Soviet music, led recently a concert in Queen's Hall, London, in which were offered the "Fifth Symphony" of Shostakovich, a "Concerto for Piano and Orchestra" by Rakhmaninov, and "Symphony No. 10" by Mahler, of which a noteworthy known critic wrote: "If evidence were still wanted of the artistic bankruptcy of Soviet Russia it was provided by this dull concert."

MR. THOMAS BECHAM is announced for a tour of more than a year, which will include the United States, Canada and Australia. His time will be divided between conducting and lecturing, the latter not to be confined to musical topics.



MRS. EDMUND H. CAHILL

AMERICA. Loren Tindall, of Oklahoma won the piano contest; Patricia Newy of Staten Island, the woman's singing award; and Charles Lattimer, of Walside, Queens, the tenor award.

DEBussy's "Pelléas et Mélisande" had a performance at the Montreal Music Festival, in June—with imported artists for the leading roles—which drew a frenzied demonstration at its close.

EVANGELINE LEHMAN, composer of the oratorio "Ble. Theresa," and whose compositions are well known in Europe, received the degree of Doctor of Music at the Commencement of the Detroit Institute of Musical Art (Dr. Francis Lort M. A. President). On this occasion Foster Smith, Director of Music of the Public Schools of Detroit and newly elected President of the Music Educators National Conference, received the same degree, as did Edward Fremont Kurtz of the Iowa State Teachers' College. Dr. Kurtz has written many works in larger forms which have been played by prominent orchestras.

THE MUSICIANS' EMERGENCY FUND of New York is seeking a four hundred thousand dollar fund for the relief of some four thousand needy musicians of the United States.



ALAN BUSH

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(Continued on Page 641)



(Above) Temporary Wealth—Our country has six billion dollars in gold buried in these vaults at Fort Knox, Kentucky. This wealth is temporary, because it is worthless unless it is spent at some time. (Right) Permanent Wealth—Abraham Lincoln reading the Bible before the fireplace in his log cabin home, is equating permanent wealth which he passed on to the world for all time.



TWENTY-THREE YEARS AGO Edna Evans gave up operatic ambitions to marry. And as a result of that decision she has had not less music in her life but far more. For in addition to teaching and taking an active interest in the promotion and development of music in the state of Utah, she has brought into the world five musical daughters—talented girls now ranging in age from thirteen to twenty-one—who play two instruments apiece and sing alone and together. The Edna Evans Johnson home in Salt Lake City is, therefore, a veritable conservatory from which issues daily a babel of sounds produced by throats, violins, pianos, a violoncello, and various combinations of these. And from their musical activities the Johnsons derive as much fun and satisfaction as a boy from his first baseball mitt.

To persuade five daughters to practice has not been easy, for the Johnson girls, as a glance at their picture will tell you, are normal, pretty, high-spirited young Americans who have not always felt like saying "Yes, mother dear," when an hour's work on their music was suggested. "But mother," they'll tell you, "has been very patient though firm. She is the inspiration and mainstay of our group."

The best index to Mrs. Johnson's way of meeting obstacles is, we think, her account of a recent accident in which her automobile hit loose gravel on a curve, went off the road, dropped several feet, jumped a wash and hit a couple of trees before it could be brought to a stop. "I was on a good will tour trying to form music clubs in the state," she explains, leaning on the crutches which she must use for a month or so; "and after my foot was in a cast it felt better. So I hired a driver and went on with my little tour!" It might also be mentioned that in 1936, fifteen years after she had taken her A.B. at the University of Utah, she returned to her alma mater to obtain her master's degree.

As to father—well, he does not rate very much space in a musical magazine because he is a lawyer and not a musician. In his family's estimation, however, he simply could not rate higher. Besides being a Grade A parent he can, they claim, tune a violin or a violoncello better than any of them, can change a string, rehair a bow, even mend a violin's back temporarily. And he can be counted on to get a bevy of girls to school orchestra practice on time. He could be a disciplinarian, too, for he was a major in the World War, but he is a bit out of practice or something; five appealing bits of femininity who call him "Daddy" can work havoc with the best laid ideas of sternness that a man may have.

Afton, the oldest of the girls, is twenty-one; and since her graduation from the University of Utah she has been away from the family for long enough periods to realize that it is delightful to get back to them. Her piano lessons started when she was four; and piano and voice have claimed the largest share of her attention, although she also learned to play the violin. Two high spots of her college days were, she says, the occasions when she played concert piano numbers with the University Orchestra. In her junior year she ap-

A Conservatory in the Home



STARTING LIFE ARIGHT
This picture of the charming family of Mr. and Mrs. Frank A. Johnson of Salt Lake City has been called "The Conservatory in the Home" as Mrs. Johnson supervises the musical education of her five lovely daughters. The more homes of this type we have in America the more secure will be the future of our country.

By
Blanche Lemmon

peared as soloist in the Rachmaninoff *Rhapsody on a Theme by Paganini*, and as a senior she played with them the "Concerto in B-flat minor, Opus 23," by Tschalkowsky. On another occasion she played the same Tschalkowsky concerto along with the New York Philharmonic-Symphony Orchestra and a famous soloist, although they did not know it. For her own and her family's enjoyment she added her execution of the work to the one that came over the radio. Incidentally, her college sorority won a prize each year that they presented Afton's arrangements or original numbers at the University's annual Song Fest. New words for the *Seriette* from "Floradora" scored one year, as did freshman pledges dressed as negro cooks and singing *Dishwater Hands* to the tune of *Water Boy*, for another.

Of her sisters and the family group she has this to say: "Peggy is now seventeen and a freshman at the University. Her midiget violoncello was long ago exchanged for a man sized one, which she attacks with great gusto. She is very vivacious and her entourage of young men is sometimes a disturbing element in our rehearsals. There are usually a few of them draped about on constantly interrupting, in addition to others who phone calls. Peggy also plays the piano, and recently she took the part of Olga, the Russian pianist, in a college production of "Stage Door."

For this part she dyed her hair temporarily black, and we were all greatly relieved when it returned to its natural color. A golden brown. Peggy, also, has tried playing with the Philharmonic-Symphony Orchestra, by way of the radio. Music propped against the loud speaker, she swept the bow over her violoncello one Sunday in a valiant attempt to keep pace with the virtuosos soloist in *Saint-Saëns' "Coconcerto in A, Op. 33."* When at one difficult passage the seasoned artist's speed proved to be too much for her young and hard pressed fingers, she shouted to the radio, "Don't go quite so fast, I can keep up with you!"

"Our first violinist, Frances, is fifteen and a junior in high school. She is the tallest member of the family and becomes highly annoyed when people ask her if she is the oldest. Frances has a lovely coloratura voice which floats up to F above high C with the greatest of ease. At present she is in the throes of a high school romance and spends hours on the phone each night, whenever Peggy is not using it. She plays the piano and is particularly fond of very modern piano music with its odd rhythms and dissonances.

"Janice and Jewel, the twins are thirteen and in their first year of junior high. They play the violin and the piano, and also have very high voices. Their repertoire includes several piano duets, but they usually spend a lot of time at the piano in bickering over just who was responsible for the mix up in the last measure. They like to make up plays and operas, improvising as they go along. Last Christmas they received bicycles, and consequently mother has a time getting them to stick faithfully to their practicing when they are anxious to get on their new bicycles to go for rides.

"Our complete family ensemble has been in existence ever since the twins learned to play well enough to carry a part. We vary our string quintets with four and five part songs, singing some of them a cappella and others with violin *obligato* or piano accompaniment. Although we are all high sopranos, mother makes us take turns at singing the lower parts; for she thinks part-singing is fine training. Consequently whoever takes the lead on one song has to take the very low part in the next selection. In the main we sing at home; though, now that the twins are teen-age, we do appear on church programs and at women's clubs. I think our biggest thrill was performing for the Board of the National Federation of Music Clubs at the Music in the Home dinner.

"Our rehearsals would send an ordinary mother crazy in about ten minutes. The phone rings, and it is practically impossible to get the girls to concentrate on what they are doing when they hear the maid telling someone they caused some to be late. When they are itching to find out who might be. Just as we get ready to start somebody is sure to discover that her part is missing, and we must drop everything and make a search. A chair and couch, and again we are interrupted. We stand up to sing a serious song, and suddenly a giggling spell is under way. Mother rises for order—sings—and urges us to be more serious.

"All of us, particularly Peggy and Frances, are fond of skiing, and (Continued on Page 630)

Opportunities for Opera Singers

From a Conference with the
Distinguished Operatic Tenor

Edward Johnson

Manager of the Metropolitan
Opera Association, Inc.

Secured Expressly for The Etude

By DORON K. ANTRIM

Never before has the American singer had so many opportunities for practical experience upon the operatic stage as will be open in the current season. The Metropolitan Opera Company is now sixty-eight per cent American.—EDITOR'S NOTE.

"I AM SOMETHING ASKED, if the choice were mine, would I prefer to start a singing career now or at the time I did? My answer is, 'Now, by all means.'

"In the first place, the audience for opera in this country has increased in the past decade just about one thousand per cent. For the first time in our history, outlying America has become opera conscious, even discriminating in its taste; and for this radio has been chiefly responsible. Today the American singer has a wider and more intelligent audience in his own land than ever before. Another reason is that the rewards are greater for the present day singing star, because of the opportunities in radio and pictures.

"Even prior to 1930 only about one tenth of one percent of our population had ever heard a full length opera. Only such people who lived in or

music that these broadcasts have disclosed, and the almost pathetic eagerness of people to hear it, let me make a résumé from a few letters. The programs arrived in Los Angeles, California, on Saturday morning, and one employer, in response to a petition, closed his establishment so all his employees could hear it. A lady from Santa Barbara, California, sent the Metropolitan a check for fifty-two dollars, saying it covered a season of fireside seats and was worth every penny. A Michigan mother wrote that her four year old son had acquired a book of opera and insisted that she read the story of the performance prior to the broadcast. A boy's club in Mississippi wanted to know why we did not produce more Puccini.

Music for Everyone

"In democratic America, music has passed from the hands of the few and become the heritage of the many—a new audience that is intelligent, discriminating and youthful. This last especially is partly due to the fact



(Above) "The Golden Horse-shoe" as seen from the stage of the Metropolitan Opera House. (Right) A scene from Gluck's "Orpheus and Eurydice" as given at the Metropolitan.



that music is now a recognized study in the public schools. When I was a lad, I had no opportunity to hear an opera; there were no school courses in musical theory and appreciation; and there were no choral, band or orchestral groups in the schools. Yet all this is now part of the training, and, as a result, young people of today are keenly aware of musical values. They are far more sensitive to this medium than their parents.

"Since this audience is more discriminating, it demands more of the singer. There is perhaps less opportunity today for mediocrity. On the

other hand, the rewards are greater for the singer who makes good. What are the chances of the singer making good today? They are excellent if the singer has 'what it takes.'

"Formerly auditions at the Metropolitan were somewhat formidable and not so easy to obtain. The candidate usually was required to sing from the huge, bare stage of the opera house to a darkened, empty auditorium, save for a few judges down front. Only the lucky ones got even this trying ordeal. There never was enough time to hear all.

"Today all comers are heard through the medium of the Metropolitan Auditions of the Air, a sponsored radio program given on twenty-six Sunday afternoons during the season. In a candidate places for this program, he is tried out before the studio audience and the far-flung radio audience. Each year two prize winners are selected, each of whom receives a debut at the Metropolitan and a bonus of one thousand dollars in cash. This year seven hundred fifty singers were heard by the audition committee, forty-eight selected for the finals, and two finally chosen. Ten singers have been added to the Metropolitan since the series was started. Many of the singers who have appeared on the Sunday afternoon programs have found them stepping stones to lucrative engagements.

"The candidate simply writes for an application blank, fills it out, and sends it back. On it he lists his name, address, age, voice, weight, height, musical education and experience. If the report seems to justify an audition, the candidate is so advised and a definite appointment made.

"Suppose we slip into the control room of Studio D of NBC and see how this talent is now chosen. The trials are already under way. The judges are in the control room behind the stage. The singers, having definite appointments, wait in the reception room outside the studio. Twenty-five or thirty of them are heard in succession.

"As a candidate enters the studio, he does not see the judges. No one is permitted in the studio but the singer, his teacher, and his accompanist if he has brought one. Otherwise an accompanist is provided. The singer stands before the microphone, announces himself and the aria he will sing. The judges hear one full length aria. If the voice is unmistakably bad, the one song completes the audition. (Continued on Page 626)

* Sponsored by the
Sterling-Williams Company.

Great Bells and Little Bells

A Story of Carillons

By

Dorothy B. Coolidge

THE PLACE OF GREAT BELLS and little bells in the history of man has been always a significant one. There is something about the ringing of a bell, whether it is an ancient gong in a Buddhist temple or the clang of a fire bell, which stirs human emotions in all phases from reverence to alarm. In the Europe of ancient days bells were used to ward off demons. At old St. Paul's in London there was a special endowment "for the ringing of the hallowed bells in great tempests and lightnings."

A carillon differs from a set of chimes in that the bells are stationary and are struck, while chimes are swung. The latter are tuned only diatonically. The carillon contains more bells, tuned chromatically, so is more elaborate, and is usually of better quality. The carillon contains at least twenty-five bells, which is two complete octaves in semitones. Most sets are of about forty bells; the largest one in the United States has seventy-two.

Perhaps one reason the present generation knows so little of this kind of music is that during the World War about a hundred carillons were destroyed and made into cannon. Thirty of these were in Holland, twenty in Belgium, and fifteen in France.

Carillons originated in the Low Countries, where the land is flat so that sound travels well and for long distances, as there are no hills or high buildings to produce an echo. Almost every important Dutch town had a carillon. This was a sign of municipal pride. When a carillon was established in a community, there was elaborate festivity. Most of the carillons in the Europe of today were built centuries ago but now have new improvements for playing. Several of the sets in this country were made in England, now preëminent in this art, and were allowed to enter free of duty because they were regarded as of artistic and educational value.

Mr. Richard Cabot of Boston has said that often we do not appreciate a certain type of music until we have heard it several times; and that the people in New England, who have educated us

in this respect, are Mr. Archibald Davidson, founder of the Harvard University Glee Club, Mr. Henry Lee Higginson, founder of the Boston Symphony Orchestra, and the various individuals or groups who have given carillons to their communities.

An Early Beginning

Carillon music started in the sixteenth century and was at its height in the eighteenth century. Practical difficulties led to the disuse of the instrument, but keyboards and mechanism were improved, and in 1885 the art of playing was revived by Mr. Josef Denyn in Mechlin (Malines), Belgium. Mr. Denyn, now seventy-seven years old, is the greatest living carillonneur. He founded "The Mechlin School of Carillons," which is the only school of carillon instruction. Here are practice carillons which are exact duplicates of the real instrument; but they are so made that the sound is not heard outside the practice room.

In 1925 the total number of carillons in all the world was one hundred and eighty-four, twenty-three of which were in the United States and

four in Canada. Now there are about fifty sets in this country and Canada. Most of them are found in the eastern cities. It was in Toronto that the first carillon in America was established.

The carillon is usually placed in a tower, and many of these towers are famed for their architectural beauty. The sound can thus be heard better at a distance than close to its source. The bells are installed at the very top of the tower; and the most usual arrangement is in parallel rows, the heaviest bells being at the bottom, the lightest at the top. The lowest ones are usually only about a foot from the floor. In Holland, instead of being in parallel lines, the bells are often in circles, tier upon tier. Still another arrangement is in the form of a pyramid. Often some of the largest semitone bells are omitted because of their great expense and the large amount of space they would occupy. Four or five people can stand inside some of the largest bells. Generally the frames to which the bells are attached are of cast iron, which is slightly longer than that of a pianoforte; the pedal board is concave. The keys are round, about three-fourths of an inch in diameter, and usually of oak. There are two rows of keys, the lower corresponding to the white notes of a pianoforte; the upper (that is, the keys to the black notes) are depressed about two inches. The lowest bells can be played by either hand or foot. If a piece of music is written with notes lower than the lowest bell, that part is often played an octave higher or otherwise transposed.

A Genealogical Art

Both bell founding and bell playing are arts which have run in families for many generations. In former days the carillonneur was chosen by the people, in a contest. Certain times were set aside in which men would come to a town to show their skill. The earliest players wore woollen gloves while at work, but now carillonneurs wear heavily padded leather gloves, except when instruments are electrically equipped, in which case the players do not need gloves.

Nothing is known of the first carillonneur except that his name was Stoffel Laurensz and that he was practicing his art in 1555. One of the most famous of the early players was Mathias van den Gheyn, whose father, Andreas, was also a carillonneur. Mathias was born in Belgium in 1721. Besides being a player, he was also a composer of carillon music, and the most famous of bell founders. His foundry was established at Mechlin but was moved several times until it is now (Continued on Page 62)



The large bell of the Carillon at Norwood, Massachusetts. Compare the bell with the height of the door.



The seventy-five bell tubular Deagan Carillon which was "made in America" and installed in the Florida Building at the New York World's Fair.



The fifty bell Carillon at Norwood, Massachusetts, as it was assembled in the works of the manufacturer at Croydon, England, prior to shipment to America.

The Requirements of Rhythm Playing

A Conference with

Fred Waring

Founder and Leader of
Waring's Pennsylvanians

Secured Expressly for THE ETUDE by ROSE HEYLBUT

Shortly after the 1918 Armistice, Fred Waring founded what he called a "Ban-jazstra", made up of four extremely youthful musicians—two banjoists, a pianist, and a player of drums. They practiced after school, in the Waring front parlor, in Tyronne, Pennsylvania; and they sang every number they played, "because something had to carry the melody against the rhythm instruments." That was the start of Fred Waring's Pennsylvanians, an organization of fifty-five expert rhythm musicians, who sing, play, write their own music, lyrics, arrangements, and gags, and have survived twenty-two years of changing tastes in jazz and swing, to emerge as the top-flight rhythm organization of the day. Mr. Waring brings to readers of THE ETUDE his views on what is required to make a success in this field of musical performance.—EDITORIAL NOTE.

RHYTHM MUSIC IS HERE TO STAY. Whether you think of it as jazz, swing, or just dance tunes, it fills a niche of its own—a niche that does not conflict with that of nobler music, because it is located in a different corner of the temple of tone. People no longer ask, "Do you like the classics or swing?" It is quite possible to like both, depending upon the spiritual needs of the

moment; and both are good music, according to the manner in which they fulfill those needs. There are thousands of young people who hope to enter rhythm organizations some day, and it might be helpful for them to know what is wanted.

In one sense, rhythm work requires even greater natural musicalness than does routine orchestral work. This is not to be misunderstood as meaning that orchestral work connotes a lack of musical gifts. It is possible, however, for a good student, of sound academic training, to give a creditable performance in an orchestra. The rhythm player needs this and something more besides—and the "something more" involves qualities that can neither be learned nor taught. The swing player needs a faultless natural sense of rhythm, as opposed to an ability to follow the baton. Also he must have the inborn gift of free, spontaneous improvisation. The beginner who has these gifts can find himself without intensive training. If he adds scholarly training to this native foundation, he should go far. But if he has only academic training, without the other qualities, he is out of place in a rhythm orchestra. That is because the very life of swing depends upon rhythm, spontaneity, and the creative freedom of live improvisations.

The Rhythmist Born

The good rhythm player is born and developed, never made. The boy who taps his feet in time to passing bands, because he cannot help it; who can sit down to his instrument and play tunes without knowing how or why he does it; he is the ideal candidate for rhythm orchestra honors. By the time he has learned the "how and why," he will go farther than the student who can do nothing until he has mastered all the rules.

The rhythm player must make himself master of his instrument. If natural improvisation cannot be learned, instrumental virtuosity can; and it must be of an unusually high order, to admit of instantaneous ad-



FRED WARING

justments in a field where so much depends upon spontaneity. By the time your performer enters a ranking orchestra, he should find it second nature to draw from his instrument any and every effect of which that instrument is structurally capable. He must be a fluent reader, of manuscript scores as well as printed notes; he must memorize easily; he should know enough of the science of music to strengthen any improvisations he may be called upon to make. And he must be able to communicate heart and zest to his hearers.

The youngster, who is able to bring all these requirements to his work, may be disappointed to find that he is not allowed to make full use of them immediately. Despite the spontaneity of their work, the individual players undergo strict discipline. Perhaps it would be better to say, because of this spontaneity. It requires the most exacting drill, of practice and rehearsal, to enable fifty-odd men to give the illusion of complete freedom in their playing. While the ability to improvise is an important part of the work, the orchestra is not built along the lines of play as you please. There must be the closest teamwork, the most earnest submerging of the individual to the group unit. Since the now recognized trend is toward the interpolation of improvised solos, each man must be ready to contribute his own musical ideas, for filling in the breaks; but when the whole band takes up each successive bit of "jamming" (improvising) and carries it through as a unit, the tonal effect must be as smooth and true as the sound of a single instrument. In this sense, the work of the rhythm band is no less disciplined than that of a symphonic orchestra, while at the same time it offers greater creative and interpretative scope. (Continued on Page 63A)



Fred Waring and his lively "Pennsylvanians"

The Contralto of the String Family

A Conference with

Emanuel Feuermann

Internationally Distinguished Violoncellist—Formerly, Head of the Violoncello Department, Hochschule für Musik, Berlin

Secured Expressly for The Etude by ROSE HEYLBUT

AT SIXTEEN, I BEGAN TEACHING the violoncello in the Conservatorium at Cologne; and, ever since, I have divided my activities between teaching and playing. What has struck me most in these twenty years of experience is the startling discrepancy between the average young musician's talent, ideals, abilities, and his performance. His gifts and intelligence are generally of a higher order than his playing. If one talks to him, it will be found that he has worthy ideals and a willingness to work. But on hearing him play, one discovers that what he brings out of his instrument seldom keeps pace with what he has in his mind. Here is a strange lack of balance, and one wonders as to its cause.

Many young violoncellists have come to me for a short time, with the idea that all they need is to "polish up" their playing. Some play with good intonation, some have a sense of style, most of them are industrious—yet none seems to know that a *crecendo* requires more than stronger playing, somehow and somewhere; that there are dozens of different ways to start the bow, according to the character of the phrase; that ways must be found to avoid a change of position, or that it must be changed so fluently that it is not noticed. A player cannot think of musical interpretation until he knows what he is doing, technically. A great talent asserts itself, but the average pupil needs guidance.

To a great extent, the lack of balance mentioned can be traced to the teaching methods under which the student has been working. Regrettably enough, there are still many teachers who approach their work as a routine thing, without realizing the responsibility they owe both to music and to the pliable human material in their care. Many teachers remain the more or less thoughtless transmitters of whatever precepts their own teachers gave them, teaching in the same way they were taught. The responsible

teacher knows there is no single, fixed "system" of teaching. The one great aim is to make the pupil as good a musician as his gifts entitle him to be, by inculcating those points of technical and musical mastery that will assure him independent control of his instrument.

Significant Teaching

I have found it expedient to divide the subject of violoncello teaching into two highly differentiated phases, with a gradual transition between them. The first phase deals with the instrument itself; the second, with interpretation based on technical achievement. The pupil must be shown everything that applies to the handling of his instrument, and nothing is too small to be included. The pupil must be shown how the violoncello and the bow are made, what their uses are, how to get the feel of them into his fingers, how to draw tone from them, to care for them—everything. From the first moment of taking up the violoncello, the teacher's duty is to familiarize the pupil with its familiarities and means, until he feels himself at home on the instrument, independently. During this first phase of study, the teacher is simply the demonstrator of unchangeable laws, which must be individually adapted to the physique of the pupil—a tall person holds a violoncello and bow differently from a short one. These laws are based

on the properties of physical matter. If the definite tone results. If the bow is drawn in a given way, only one kind of tone results. At this stage of progress, there is hardly a question of "personality." There are explanations, the pupil, application.

The picture changes, however, when we approach the second phase of teaching. Here, the

instrumental aspect is no longer of prime concern. The pupil has learned how to handle his violoncello; he now applies his knowledge to the expression of music. Now is the time for him to be given fullest scope toward the development of his individuality; to drop blind obedience, to question, to probe for himself, to listen critically to himself. The wise teacher keeps himself flexible to the adjustment of these two phases of work.

The teacher must delve below the surface of the obvious in presenting the problems of instrumental technique. The use of the bow, for instance,



EMANUEL FEUERMANN

shows how problems can arise where there should be none at all. The bow of the violoncello is relatively short, and individual arms differ in length and ability. The good musician reveals himself in his execution of related notes in a phrase. The secret of good phrasing is to change the bow so smoothly that the phrase is not interrupted by the mechanics of the process. There must be no wrong accents, no superfluous notes. Yet among the many young musicians who have come to me, only the few were aware of the importance of these problems. Their previous teaching encouraged them to imitate technical points without regard to the sound produced. How different it would be if all teachers kept the sound uppermost in mind, leading the pupil to discover his own means of producing the most perfect tones and sounds he can.

Violoncellistic Problems

In the technique of the left hand, violoncellists are handicapped by the great size of their instrument. Thus the change of position becomes of utmost importance. Good finger work results as much from a clear conception of what must be achieved as from purely muscular action. In rapid passages, the mechanics of the change must be concealed. Rins must never be marred by the scooping, gliding sounds that result from an unskillful change of position. The change should be executed so suddenly in attack and so cleanly in fluency (with the single fingers put down so evenly) that the run sounds like one on the piano, where there exists no question of positional changes. On the other hand, however, typical passages require just the opposite technique in changing. Here, the change (Continued on Page 630)

Kings of the Keyboard—Liszt and Rubinstein

A Vivid Picture of Great Moments in Late Victorian Days

By
Gustav Ernest

Eminent European Teacher
and Writer

BEFORE ME LIE THE NOTEBOOKS of many vivid years, reservoirs of dreams of other glorious days. One by one I see the visions of great ones of former generations pass before me. They are now the silent memories of the art to which I have devoted my life. Of all that I have seen and heard, two stand out with a kind of overpowering, regal grandeur. All others are dwarfed by the magnitude of Liszt and Rubinstein. This is due to the lurid fascination of my youth, when the world was filled with heroes and romance? Hardly. In the scale of experience I feel that I can judge the others who have come and gone since then. Still, the great, gaunt Hungarian and the fiery Russian stand supreme.

About one year before his death (1885) Liszt was persuaded by his friends, pupils and publishers to leave the seclusion of his home at Weimar in order to grace the performance of the Liszt Concerts in London. At that time it was my privilege to come to know him through meetings that had no official connection with his public appearances. It so happened that during Liszt's visit to London, one of the so-called "Princes of Wales Concerts" took place. The Prince of Wales, at that time, was Albert Edward (1841-1910), later Edward VII, who represented his musical mother, Queen Victoria, at many important functions. He was a jovial, worldly personality, quite different from the straightlaced old Queen, with her austere dignity and conservative tradition which led to the coining of the word "Victorian." The Prince of Wales Concerts were given by a "gentlemen's" amateur orchestra, not excluding professionals. It is true, but with many very competent players. The leader, or shall we say concertmaster, was the Duke of Edinburgh, while the conductor was Sir Arthur Sullivan. The Duke was the brother of the Prince of Wales. The latter always used to fix the dates for the concerts and invariably arranged to be present with his son and a number of gentlemen enjoying his special favor.

Royalty Sets the Pace

The Concerts began at nine o'clock. The Prince was meticulously punctual to the minute. At ten there was an intermission during which those present adjourned to the adjoining room for refreshments. The programs were always suitable to the occasion, consisting largely of lighter music and tactfully avoiding more serious works which might have embarrassed the "gentlemen" participating. There was always a soloist, since few artists, no matter how famous, would have refused to appear on an occasion which gave them a chance of meeting the very popular Prince.

As a musician, the Duke of Edinburgh was a picturesque figure. If the orchestra had ever followed his royal lead, musical chaos would have been the inevitable result. This, of course, was thoroughly and humorously understood, with that delicious subtlety so characteristic of the English. Many of them must have been roaring with laughter, internally, over the Duke's mistakes; but they never showed the faintest smile on their faces. Only an Englishman could look so serious as an owl and at the same time be exploding with mirth within. The Duke, however, was unabashed. When the first violins had nothing to do, he might be seen suddenly to take up his fiddle and start again at the wrong place. Counting was never one of his strong points. His neighbor at the first desk (one of the most experienced and dependable amateur players I have ever known) would touch His Grace subtly with his elbow, at which the Duke's fiddle would go down and a whispered conference would ensue, in which the Duke generously agreed with his less titled confere.

The Duke took a solo part only once in public. That was at a big charity concert at which Patti sang Gounod's *Ave Maria* and he attempted to play the violin obbligato. The Royal College of Music had just been opened. A witty but cynical critic, after hearing the performance, said that the Duke's playing proved conclusively the need for the Royal College of Music.

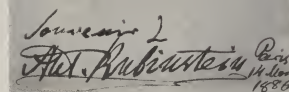
The Prince of Pianists

Liszt had accepted an invitation to be present at the concert mentioned, at which some of his compositions were to be performed. The hall was crowded. The Prince and his suite were in their

usual places. Nine o'clock came, nine-fifteen, nine-thirty, but no sign of Liszt. At last a message came; Liszt would be there before ten. He was in a neighboring hall at a concert being given by a former pupil. He made it a rule never to leave a concert before the end, knowing well that wherever he appeared, it was he who was the center of interest and that his leaving before the end might be looked upon as a sign of significant disapproval.

Not long after the concert began, it was announced that Liszt's carriage had arrived. At once the Prince rose and, with that wonderful tact which made him the beloved of all, went out to the top of the stairs to receive the old Master. I see them still, as they entered the hall. Liszt who was considerably taller than the Prince, walked at his right hand and in a kind of patronizing way put his left hand lightly on the Prince's shoulder. It was the gesture of one who knew that, if it was a Prince who did him honor, it was a "King" who accepted the honor. He acknowledged the thundering applause of the audience by a slight nod of his venerable head. He sat down in the seat which the Prince's eldest son (older brother of George V) had arranged for him. It was one of the finest demonstrations I have ever seen of the royalty of music.

As the first part of the concert drew to a close, I had succeeded in finding standing room close behind the Prince and his guest. The Prince then said with his winning smile that there was one great wish in the mind of everyone present. Would Liszt not crown the evening by playing, if even it were only the smallest piece? Why had not the Prince been warned that Liszt, in his old age, never played when he was asked to do so? It was one of the Master's idiosyncrasies. He did not wish to be asked "to oblige" like the ordinary player. He accordingly replied that he was sorry, but that he had had a very busy day and was too tired. The Prince repeated his request and received the same answer. Slowly the audience left the hall, deeply disappointed and yet richer by the precious memory of having seen Liszt.



RUBINSTEIN AT HIS PRIME.
This is a portrait of an autograph given to M. Isidor Phillips, of Paris, the year before Rubinstein's memorable recital series.

The "King" Obliges

The following evening a concert had been arranged at the Athenaeum. This time Liszt's pupil,

Record Discs of High Musical Interest

By
Peter Hugh Reed

BOTH SIR THOMAS BEECHAM and Arturo Toscanini were recently memorably represented in the record lists of Columbia and Victor; the former by a performance of Haydn's "Symphony No. 104," known as the "London," and the latter by Beethoven's "Symphony No. 4, Op. 60." Beecham and Toscanini unquestionably stand at the head of the lists of conductors who make records for Columbia and Victor; their releases are inevitably the prized possessions of the discriminating music lover. There is a curious commentary on the ways of record companies in the fact that Beecham's recordings can be purchased for a lower price than those made by conductors of lesser artistic status than he.

Haydn's so-called "London" Symphony, in D major, was the last of twelve he wrote for the Salomon concerts in the English capital, in 1795. It is one of his most skillfully devised scores, as spontaneous and fresh today as it was the first time it was heard in London. The brooding, almost tragic note of the introduction prefaces a wholly carefree melody. As the late Philip Hale has said, the themes of this symphony are of "Bakelite innocence and gaiety." On first hearing they may seem of slight significance; but, as always with Haydn, it is not the character of the themes but what he does with them that gives them the interest. The lovely slow movement is subtly related to the introduction by its rhythmic pattern.

Edwin Fischer and his Chamber Orchestra have already given us a fine performance of this symphony, but his set fades beside that of Beecham. Beecham's performance is the more imaginative and expressive one; his range of dynamics exceeds that of Fischer. And the symphony unquestionably gains in stature by being played by a larger orchestra like the London Philharmonic, which Beecham conducts (Columbia set M-409).

Beethoven in his "Fourth Symphony" followed Haydn's pattern of beginning with a solemn introduction before a carefree first movement. Both composers paraphrase the dark before the daylight; for the gaiety, that follows the shadowed introductions in each case, is music of sunlight and bright elation. Curiously enough the "Fourth" of Beethoven never has been as popular as it should have been, especially as it contains one of his finest slow movements—a movement which presages those of his later symphonies, particularly the seventh and ninth. Toscanini, conducting the B.B.C. Symphony Orchestra of London, gives the best performance of this work on records to date. Mechanically, however, the set is not as good as Toscanini's other English recordings, and the breaks employed are frequently very poorly chosen.

Dimitri Mitropoulos, conducting the Minneapolis Symphony Orchestra, gives an admirably

inclusive reading of Prokofiev's "Classical Symphony, Op. 20" (Columbia set X-160). Although there is more satire in this music than Mitropoulos conveys, there is much to admire in the virtuoso playing of the orchestra he conducts. Prokofiev is said to have written this—his first symphony—in 1917, to prove to his detractors that he could recreate the classical pattern. And so we find the first and last movements own a certain Haydnian quality, but the slow movement and the *Gavotte* are more modern in spirit. The work is well constructed and has long enjoyed a wide popularity.

Walter Goehr, conducting the London Philharmonic Orchestra, plays the *Intermezzo* and *Alla Marcia* from Sibelius' "Karelia Suite, Op. 11" (Victor disc 12390). The music reflects the gaiety of the people of Karelia, a province in the southeastern part of Finland. Cecil Gray points out that this work is the only music of Sibelius that might have been written by a Russian.

Saint-Saëns' *Dance Macabre* needs a deftly contrasted interpretation to make it interesting to the listener. Stokowski has set a high precedent in his vivid performance of this music, a standard that Frederick Stock, conducting the Chicago Symphony Orchestra (Columbia disc 11251), does not attain. Moreover, the Stock recording is not so clear nor so richly sonorous as the Stokowski disc.

Some of Tschalkowsky's best ballet music is to be found in the score of "The Sleeping Beauty, Op. 66." During the latter decade of the 19th century this work was widely in favor. Revived in 1921 by Diaghileff, for the Ballet Russe, it did not meet with great success until revised into a shorter ballet which became known as "Aurora's Wedding." Constant Lambert, conducting the Sadler's Wells Orchestra of London, brings us a well chosen group of selections from "The Sleeping Beauty" (Victor set M-673). Since these selections duplicate only four of the numbers in the recording of "Aurora's Wedding," are better

played, this set should appeal to all admirers of the dance.

It was a good idea of Victor to release a recording of Debussy's "Petite Suite" in the orchestral transcription by Bläser, through which it is chiefly known. Although originally written as a piano duet, Debussy seems to have approved of Bläser's transcription, since he conducted it himself on more than one occasion. But why Victor chose to put forward at this time a recording of this work, that is all of ten years of age, is not comprehensible; surely the popularity of such pieces as *En Bateau*, *Cortège*, *Menuet* and *Ballet*, which comprise the suite, deserve a modern recording. Although Coppola gives a smooth performance of these pieces, the lack of contrast in the reproduction leaves much to be desired (Victor set M-574).

Artur Schnabel, turning his attention to Brahms' "Piano Concerto in D minor, Op. 15," plays with far less conviction than in the recordings he has made of the Beethoven and Chopin concertos.

In only one of the three movements can the pianist's performance be completely praised, and that is in the oft-regarded anti-climatic *finale*, which Schnabel plays with a gusto and incisiveness that belie that statement. In its overlong first movement, and in the *adagio*, the pianist is guilty of some poor passage playing and a good deal of "wood-chopping." Technically all three movements are very difficult and exacting. Backus has given an excellent performance, from the technical standpoint, a performance, incidentally, which occupies one less disc than the present Schnabel set. The latter eclipses the former, in our estimation, only in its finer recording.

The Primrose Quartet, named after the celebrated artist who is the founder and viola member of the organization, makes an auspicious debut on records in Smetana's "Quartet in E minor ('From My Life')." (Victor set M-675). Only a short time ago, it will be remembered, we had a worthy performance of this work by the Curtis String Quartet. Comparing the two we find the individual playing of the Primrose Quartet by far more interesting, particularly in the *Polo*, the slow movement and the *Finale*. The interpretations of both are to a marked degree similar; but not the recordings. That of the Curtis set is especially full and copious, while that of the Primrose is frequently attenuated in the higher strings and more intimately reproduced. Those interested in this work, one of the most noteworthy of all Bohemian compositions, would do well to hear both recordings, to decide whether superior playing entirely makes up for superior recording.

Yehudi Menuhin, accompanied by Henrik Endt at the piano, gives an artistically restrained performance of the "Violin" (Continued on Page 648)



Sir Thomas Beecham, eminent British conductor.

RECORDS

A Preview of The Year's Musical Films

By
Donald Martin

THE BUSINESS NEW YEAR of the motion picture world begins September first. During the early summer weeks the great producing companies hold their annual conventions, using these occasions to make public the types, trends, and individual dramatic properties that will take their chances with the public during the forthcoming twelve months. This offers an interesting opportunity of scanning, at a single glance, the quantity and quality of musical material to be released to the nation's screens during the season of 1940-41. The complete list of production releases includes dramatizations of best selling novels, adaptations of stage successes, and original motion picture scripts, many of which will include music as part of their atmospheric setting, and all of which, presumably, will contain the usual doses of incidental music by way of establishing mood and background. These, of course, will add considerably to the amount of music (and the number of musicians) required to round out the full motion picture year. But the forthcoming films previewed here treat music neither as a handmaiden nor a party of the second part, but as the "show" itself, equal in importance with the story and the stars.

RKO-Radio Pictures announces at least five important musical films for the coming year. "Too Many Girls," George Abbott's own production of his current Broadway success, will include in its cast Lucille Ball, Ann Miller, Frances Langford, Desi Arnaz (from the original stage version), Ernest Truax, and Marie Wilson. John Twist has adapted the George Marion play, and the music and lyrics are by the popular team of Richard Rodgers and Lorenz Hart. Kay Kyser and his Kollege of Musical Knowledge will star in a novelty feature produced and directed by David Butler. "No, No, Nanette," the famous Broadway musical comedy with music by Vincent Youmans, will star Anna Neagle, under the production-direction of Herbert Wilcox; while "Bunny," the Charles Dillingham success with a score by Jerome Kern will serve as a second starring vehicle for the same charming British actress. "They Met in Argentina," an exciting South American musical, produced by Lou Brock (who made "Flying Down to Rio") will include Maureen O'Hara, Gene Raymond, and Alberto Vilar in its cast, and promises an interesting score introducing two new Argentine rhythm dances.

Universal Pictures plans seven productions of significance to those interested in music. It is believed that the most important of these are two new films starring Deanna Durbin, both produced by Joe Pasternak and directed by Henry Koster (who is responsible for the direction of most of Miss Durbin's previous successes). Two pictures are to star Gloria Jean, the talented young singing star who made such an auspicious beginning (Continued on Page 628)



Alice Faye

Mickey Rooney

Mary Martin

Fred Astaire

Eleanor Powell



Lucille Ball

Nealon Eddy

Judi Garland

Bing Crosby

Jeannette MacDonald

What Are the Air Waves Saying?

By

Alfred Lindsay Morgan

PLANS FOR THE COMING SEASON of the NBC Symphony Orchestra recently have been announced. After a rest period of several months, undoubtedly much needed after the strenuous season of last year and the subsequent tour in South America, Toscanini plans to return to the NBC podium on November 23rd. It is announced that during the coming season he will conduct fourteen concerts. The orchestra will give in all, however, twenty-four concerts; and the series will start on October 12th, when the conductor will be Hans Wilhelm Steinberg. Mr. Steinberg is scheduled for the first six concerts, including November 16th. Steinberg originally came into the limelight a few years back, through his association as an assistant to Toscanini in festivals at Salzburg. Later Toscanini brought him to this country to assist in the formation of the NBC Symphony Orchestra. Steinberg also served as the first conductor of the Palestine Symphony Orchestra.

From November 23rd through December 12th, Toscanini will be the head of the orchestra. It is interesting to note that four of the Toscanini concerts are planned to be given in New York City's Carnegie Hall, where the acoustics are better suited to a symphonic broadcast than those of Studio 8-H in Radio City where the orchestra is usually housed. The dates of the Carnegie Hall concerts are November 23rd (Toscanini's first concert of the season), December 28th, February 22nd, and April 19th, the last concert of the season.

From January 4th through January 25th, Alfred Wallenstein, the musical director of Station WOR (Mutual Broadcasting System), will assume leadership of the orchestra. From February 1st through February 22nd, Toscanini will take over his second period as conductor; and from March 1st through March 22nd, Georg Szell will be director. The last four concerts of the series, March 23rd through April 19th, will again be under the direction of Toscanini.

The announcement of Alfred Wallenstein's four concerts with the NBC Symphony Orchestra will please his many radio friends. Wallenstein and Toscanini have long been

friends. The former was first violinist of the New York Philharmonic-Symphony Orchestra some years back when Toscanini was its permanent conductor. Wallenstein has figured prominently in radio news in the past year. WOR, in New York, has a right to be proud of its musical programs, many of which are as unusual as the others are worth while, but WOR wants it known that it is equally proud of its eminent young conductor and musical director. Many of Wallenstein's radio



ALFRED WALLENSTEIN

Reputedly a descendant of the famous seventeenth century soldier and statesman, Duke Albert von Wallenstein, Alfred was born in Chicago in 1909, started his career as a violinist.

to 10:00 P.M., EDST), the program found much appreciative response. Goldman's organization is generally recognized as the world's foremost symphonic band. For the past twenty-two years it has been a feature of summer life in New York.

features have been "firsts"; and prominent among these are his now famous Mozart cycle and his Bach Cantata series—both of which have been successfully featured for the past two years and will undoubtedly be heard again this coming season, barring the domination of the airways by politics and international news. Mention must be here made of his latest program—heard of late on Saturday nights from 9:30 to 10:30 P.M., EDST—called "An American Choral Festival." This last is another musical "first" for radio. In this hour of choral music, it has been the American heritage that has been stressed; and thus such works as Randall Thompson's "Americana" and the dramatic cantata, "The Captive," by Victor Herbert have been scheduled, together with compositions by Deems Taylor, Horatio Parker, Henry Hadley and other leading American musicians.

"Although there has been a recent heightening of interest in choral music," Mr. Wallenstein says, "radio has generally neglected this important form of music. American composers have written great choral works—as great as anything produced in Europe. In 'An American Choral Festival' it has been my intention to produce for the radio public representative examples of these American chorals."

Edwin Franko Goldman and his Band have been featured not only for the crowds who have gathered nightly this past summer on the Central Park Mall in New York City, but also for Mutual Broadcasting listeners from coast to coast. Although radio listeners got only a half hour broadcast once a week (Mondays from 9:30

Although Goldman plays marches with all the rousing fervor of the late John Philip Sousa, marches are by no means the major items in his repertoire.

"Today, our programs are principally concerned with classics, and semi-classics," says Mr. Goldman. "When we first started out, our concerts were usually composed of marches and light compositions. People would walk out on us if we dared to play anything classical. We couldn't play a complete symphony or an all-Beethoven program. But in recent years radio has so raised the general level of musical tastes that audiences now demand the great composers. Today we can play concerts of Beethoven works—and even all-Bach programs."

Speaking of band programs, the broadcasts of the United States Marine Band have a wide listener response. Particularly interesting have been the concerts given by this organization on Saturdays over the Columbia Network (3:00 to 3:30 P.M., EDST). The band broadcasts from Marine Barracks at Washington. It is directed by Captain William F. Santelmann, who has a reputation for program making. Recently in his Saturday broadcasts he has featured compositions by leading North, as well as South, American composers. Other broadcasts by the band have been heard weekly of late over the NBC Blue Network (Thursdays—2:30 to 3:00 P.M., EDST).

Two young singers, James Melton, tenor, and Francis White, soprano, have been responsible for the popularity of "The Telephone Hour," the radio show which has been scheduled Mondays from 8:00 to 8:30 P.M., EDST, NBC (Red Network). Backed by Don Voorhees and a fifty-seven piece orchestra, these two singers have been heard in semi-classical and operatic music. Less imposing have been the numbers by the Ken Christie mixed choir of fourteen voices, which have been interspersed in this program; and, considering the quality of the musical entertainment on the whole, the spoken continuity has been a poorly contrived effort to be "smartly" different rather than merely intelligently informative.

James Melton has not sung better at any time during his radio musical career than in the Telephone show. Widely known as a radio star, Melton, in recent years, has been acquiring valuable experience both in (Continued on Page 68)



James Melton, popular radio tenor

MUSIC AS A PROFESSION

These are days of musical statistics. Many well meaning agencies are endeavoring to find the truth about the number of musicians, music lovers, and students of music in America; but the estimates are so at variance that it would seem that there is a great deal of all around guessing going on. "Life," some time ago, put forth that there are 155,000 bands in the United States alone. Howard Taubman, in his "Music as a Profession", puts the figure at 50,000 and upwards. He claims, however, that there are in America 50,000 amateur symphony orchestras, and more than that number of glee clubs and choruses. Whether he is right we do not know, but we like to think that music is progressively prosperous. Mr. Taubman claims that it is a billion dollar industry. We should not be surprised if it were found to be even larger. He calls attention to the fact that Nelson Eddy has earned as much as \$600,000 a year, or eight times the salary of the President of the United States. Very few magnates in any field equal Mr. Eddy's "take." It ranks him with Paderewski and away ahead of Menuhin, Kreisler, Heifetz, Rachmaninoff, Flanagan, Tibbett or Crooks. But Mr. Eddy would not have had anything like this income, had it not been for the radio and the movies.

Vocational guides may be exceedingly valuable, particularly when they appeal to those who aspire to "white collar jobs," which presupposes that the ambitions of the individual are supported by superior intelligence, talent or genius.

If you or your children, your brothers or sisters, or your boss's best friends, are thinking about taking up music, we recommend that you read this book full of incidents and advice. Perhaps you are just starting out. If so, you will find the book very helpful, and largely because, unlike many works of this kind, it is not interwoven with discouraging admonitions. Music, as an industry, has many ramifications that have very little to do with it as an art, but are directly connected with the machinery of modern business. Anyone contemplating taking up music as a profession, or as a career, must become acquainted with this machinery, which, if properly used, will help him to sell his artistic wares and protect his income from unfair competition. We are sure that many Eude readers will find this book most helpful. Its sixteen chapters cover all phases of musical life from which income great or small may be derived. The statements are well balanced and conservative, and we believe that the book will do a great deal of practical good to those contemplating entering the profession.

"Music as a Profession"
Author: Howard Taubman
Pages: 320
Price: \$2.50
Publishers: Charles Scribner's Sons

THE STORY OF THE PIANO

"No one volume about the piano has ever been published covering all matters of interest to professional and amateur pianists, teachers, students and lovers of the piano and its music. The cost of assembling individual works to cover all piano subjects, would be almost prohibitive."

The Etude Music Lover's Bookshelf

By

B. Meredith Cadman



Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

This is a quotation from the jacket on the new book "The Piano"—Its History, Makers, Players and Music—by the indefatigable compiler of musical information, Albert E. Wier. This is emphasized by the fact that he lists in his bibliography one hundred and nine books upon the piano, which he has consulted; and these represent only a fraction of the great volume of materials that has been written upon the instrument in many languages.

The book discusses in an excellent sequence of chapters the "History and Construction of the Piano"; the "Development of Piano Music";



ALBERT E. WIER

"Piano Teaching"; "Piano Technique"; "Interpretation of Piano Music"; "The Piano in Ensemble Music"; and "The Art of Two-Piano Playing." There are also a long list of the finest piano records and a biographical dictionary of pianists. Mr. Wier traces the progress of keyboards from the earliest instruments to the present time. It is not known, for instance, whether Ctesibius, who is credited with inventing the hydraulic organ in the second century, employed a keyboard resembling in any way that of the present one. It is known, however, that the great Halberstadt organ, built in 1361 A. D., had a full chromatic scale. One year after Columbus discovered America an organ was built in Bamberg, which sur-

prised the world with "three and a third octaves." At that time the keys were very wide. What now occupies the space of a fifth, was then about the width of the modern octave.

Slowly through the centuries the keyboard and the keyboard instruments gradually became more suitable to the needs of the art; and as the art itself developed the instruments improved with it.

Then, about 1709, Bartolomeo Cristoforo made his "loud-soft," or "Portepiano," the first of the keyboard instruments in which the quantity of the tone began to respond to the needs of the player. This is the granddaddy of our modern pianoforte.

Then comes a long procession of inventors and manufacturers. Silbermann, Ferrini, Friederich, Father Wood, Zumpe, Broadwood, Clementi, Erard, Stein, Hawkins, Allen, Babcock, Smith, Chickering, Bechstein, Steinway, Mason, and Hamlin, Baldwin, and perhaps dozens of others who deserve positions in the hall of fame of piano manufacturers. Mr. Wier presents an international list of piano manufacturers in alphabetical order, with the date of the foundation of each firm. Notwithstanding the size of the book, its scope is necessarily limited to a relatively restricted list of composers. It has interesting and helpful hints upon technique, performance and interpretation. The work is of notable value for college and public libraries.

"The Piano"
By Albert E. Wier
Pages: 467
Price: \$3.50
Publisher: Longmans, Green & Co.

THE ROOTS OF POLYPHONY

Where and how did polyphony arise? The best concise answer to this we have yet seen is to be found in "Sixteenth-Century Polyphony", by Arthur Tillingham Merritt, associate professor of music at Harvard University.

When J. J. Fux published his "Gradus ad Parnassum", he has been said to have made a kind of musical pen code which has afflicted counterpoint ever since. What he did, however, was to collect the musical prohibitions and inhibitions of his predecessors.

There seems to be no way in which the human mind may be better disciplined to understand the great mystery of musical composition than through the rational study of counterpoint. This is no work for novices. (Continued on Page 639)

BOOKS

RADIO

ROTATION IS ONE OF THE MOST USED but least comprehended muscular means in piano playing; because it so often merely assists in the function of the principal touches like the roots of a tree that remain unseen but support the heavy weight of the trunk and branches. In other words the rotary muscles of the forearm, upperarm, and trunk of the body, are muscles of the synergic order, whose function is to remain flexibly controlled throughout the entire gamut of the pianist's actions and reactions.

Teachers will find that technic more readily explains itself when rotary aid is afforded the pupil, and that through it a considerable part of technical drudgery will be eliminated.

Stressing Flexibility

As has been suggested there are three possible types of rotation applicable in piano playing: forearm, upperarm and body-trunk rotation. Forearm rotation, the most difficult, is apparent even in the simplest finger passage. In fact one cannot play anything properly on the piano, without an adjustment of the muscles controlling forearm rotation; because the least stiffness or looseness on the part of these muscles will totally inhibit correct touch.

Upperarm rotation, almost entirely neglected by the immature pianist, is absolutely necessary when leaps, or movements, are made involving abduction and adduction of the upperarm (out and in movements). When upperarm rotation is not properly sensed, the correct attack to a note, phrase or chord, after a leap is impossible.

Body-trunk rotation, almost always taken for granted if thought of at all, is extremely important when reaches to the extreme and opposite ends of the piano keyboard are being made. The absence of coöperative body-trunk rotation causes the pianist to assume more or less awkward angles and positions instead of preparing the way for a free and relaxed position which his playing equipment must assume in order to render perfectly the task at hand.

Body rotation concerns the twisting of the spinal column; and the large mass of muscular tissue concerned with these movements is capable of tremendous power, if sufficiently understood and put to use.

Finally, rotation can be brought into its correct function, as already affirmed, of being a substantial aid to the pianist throughout the many problems of technic, which, if properly applied, will result in musical artistry.

Utilizing Muscular Control

There are two special cases where forearm rotation fulfills an indispensable assistance in piano technic. The first involves a pliable adjustment of the forearm rotary muscles in scale, just intonation of the forearm rotary muscles in scale, broken chord and arpeggio passages, and the second concerns the bringing out of one or more melody tones in chords.

In the case of the former, a comprehensive mastery of this species of rotation can be more easily obtained away from the piano. The student can permit a portion of arm weight to be rotated, by means of forearm rotation only, from thumb to fifth finger on the edge of a table. The firm surface of the table will give him a much better means of control than movable keys, as it remains a constant surface on which to sense weight transference through controlled muscular balance. Once these fingers experience, through the mind, the physiological and psychological

Rotary Exercises Develop Piano Playing

By
Harold S. Packer



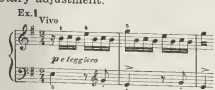
HAROLD S. PACKER

Mr. Harold S. Packer was born in 1901, at Kingston, Ontario. After study with excellent local teachers, he received a diploma as an Associate of the Toronto Conservatory of Music. He later took a post-graduate course at this conservatory, under Ernest Self, and then taught there for three years, under Dr. A. S. Vogt. Since that time he has devoted himself to teaching, composing, conducting, and has contributed very interesting and practical articles to *The Etude*.—Editor's Note.

that must predominate. Since the key representing this note must be depressed a fraction of a second before the other notes of the triad—an action too quick to be heard or seen except that the tonal result conclusively proves the authenticity of this muscular fact—one must create the proper fixity on the side of the arm bringing out the melody tone. The following experiment will assist:

Grip the forearm above the wrist and, without visible movement, simultaneously twist the arm towards the point that is to be fixed and the hand in the opposite direction. Once the proper relation between the prime mover, the muscle mainly responsible for the action, and the antagonist, the opposing muscle, has been sensed, the pupil will be able mentally to direct the muscles in performance, without assistance of this nature and to apply them wherever rotation of this type is required.

The following example, taken from Schumann's *Grillen Op. 12, No. 4*—a work demanding almost constant need of this type of rotation—gives us much scope for its study and application.



At this juncture, it must be borne in mind, however, that forearm rotation is not a panacea to be assisted—and assisted will and must—but it cannot support the entire muscular responsibility.

The second use of rotation in conjunction with chord passages will be more readily understood and more easily applied, once the above phase of forearm rotation has been mastered. Here one must lean towards the particular melody tone

Upper arm rotation is a remarkable means of obtaining poise, pliability and control. Whilst this muscular agency is most needed when leaps are made concerning out and in movements of the arm as seen in the bass of Chopin's *Nocturne, Op. 62, No. 2*, it also serves to assist the pianist to gain control in the melody of the treble in the self-same work. Here the muscles controlling these movements must be nicely balanced, to help carry the arm to (Continued on Page 636)

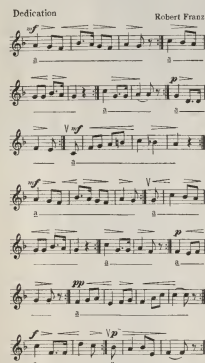
HAVE YOU BEEN invited to sing for this occasion, or that? Are your songs appropriate? Are they well prepared? Does your voice ring with all its natural vitality when you sing them? Is it clear, smooth, enjoyable to listen to? Does it convey your sincere inner feelings? Have you a deep determination to make this your finest performance?

Many years of the teaching of singing have disclosed to the writer that much time can be saved, and progress quickened, by developing tone production on songs themselves, rather than by means of comparatively abstract exercises. The very need to improve your vocal emission stimulates one to take each advance step more firmly. Moreover, songs keep the mind in line with the ultimate goal—the expression of personal feelings—whereas mere exercises detach one from it. At the same time, the student is steadily accumulating an excellent repertoire.

To show how the voice and self-expression may be developed by means of a song, we choose the widely known art song, *Dedication*, by Robert Franz. It will be found to be useful on many a program, and it will be enjoyed for its haunting melody and for its poignant sentiment. It is a "must" in the repertoire of every reputable singer.

So Study Begins

Let your procedure be systematic. Independent of the words, use the music as an exercise on which to practice some principle of singing that will build your voice. Independent of the music, use the words to bring forth self-expression. Dream about them until their meanings and feelings, their sentiment and mood, become associated with some personal experience, real or imagined. Learn to recite them aloud from memory, realistically and expressively, with fine pronunciation and clean cut enunciation. Practice the song as though it were an exercise as shown in the illustration.



Stand in good posture for singing, and so near to the piano's keyboard that you can play the melody with your finger tips. Before uttering a

Are You Ready to Sing in Public?

By
Crystal Waters

Author of "Song, the Substance of Vocal Study"

sound, remind yourself of the underlying principle of good vocal production: *A rising column of air is acted upon by vibrating vocal bands, thus starting energy waves which become amplified in the spaces through which they pass on their way out.*

Let us assume that your next forward step is the coordination of the muscular activity which conforms to this acoustical law. As each musical phrase is the expression of a single musical idea, it must be sung as one unbroken unit of flowing sound. The coordinations necessary for good tone production, from start to finish of each musical phrase, will be revealed to you by Nature, if you precede your singing with what athletes call "shadow work." After expanding for a deep, comfortable breath, your shadow work is to prolong the whispering of a vowel, such as *a*— to the end of the phrase you are playing with your finger tips. No, not a blow, nor even a soft murmur, but a genuine, almost inaudible whisper, such as you use when you wish to be heard by no one but the person next to you.

Not that the whisper itself develops the vocal bands. It does not, for they should be as relaxed as possible. But it shows how to test and to improve coordinations in four different ways:

1. To supply the air column from start to finish of each phrase;
2. To maintain a loose open throat passage which liberates the vocal bands to vibrate fully and freely;
3. To discover the forward tongue position which promotes the maximum of characteristic overtones with the minimum of effort for each vowel;
4. To increase and diminish the tone, thus expressing the rise and wane of your emotional feelings.

Test and Improve Your Rising Column of Air

Using a prolonged *a*—, alternately whisper and then sing each phrase, to the end of the song. Does your breath escape too quickly at the beginning of each phrase, leaving very little with which to continue to the end? Do your first tones sound more vital or more breathy than the last ones?

To improve your breath-flow, plan a longer,

smoother whispering of the vowel. As you whisper, notice how Nature responds to your will to produce a long, even, steady stream. You will discover that two different muscular actions are working together to help you. First, the ribs become more firmly extended to retain and regulate the flow of air; and then the abdominal muscles of the lower trunk (the lower, the better) pull back toward the spine to supply the rising column of air.

Since Nature's way is the best way, develop and strengthen these two muscular actions independently of each other. Strengthen the ribs muscles, by expanding for a breath and maintaining an open throat and extended ribs for ten seconds—then quickly and completely collapse and exhale, to expand instantly for the next extension for ten seconds. Repeat ten times. Remove the crowding from your throat by pressing out on your lowest ribs. When this becomes perfectly easy and comfortable to do, increase the rib extension time to fifteen seconds, later to twenty, then thirty seconds.

Strengthen the abdominal muscles by alternately inhaling by expansion and exhaling by sighing out vigorously, pulling back the abdominal muscles with energy to do it. The secret of successful deep breathing lies in never confusing these two opposing movements.

1. Swing out to inhale by completely relaxing the muscles used to pull them back.
2. Swing back to exhale without a trace of muscular resistance hanging over from expansion.

When you return to alternately whispering and singing the phrases of your song-exercise, it will be surprising how much steadier and fuller toned your voice sounds. As the days go on, deep breathing will become more and more comfortable and enjoyable.

Test the Liberation of Your Vocal Bands

Now analyze the tonal quality of your singing lines. Does your voice sometimes sound harsh and scratchy? Or very tender and soft? Is it squeezed or thin? Do your lower ones sound coarse-berbed, or weak and dull? If so, then throat constriction must be interfering with the normal action of the vocal bands. There may be a "climbing up" or "pressing down" for pitch. Most singers have constricted throats at first.

Remember that the vocal bands alone make no sound. They simply wave back and forth, faster in response to your mental image of a high pitch, slow for a low one, thus acting upon the rising column of air to produce high and low tones. Such adjustments are not up and down, as the terms "high" and "low" may lead one to believe. Whatever they are, the student has no direct control over them. Her work lies in liberating the vocal apparatus by relaxing and opening her throat passage.

You can test whether or not your subconscious muscular control, like aggressive little fingers, is interfering with your self-acting vibrator. Notice that during the whisper your throat is so loose and open that you have no sensations there. As there are no nerves in the vocal bands to report their action, it should be as sensationless when you sing, regardless of the pitch.

VOICE

The Teacher's Round Table

Conducted Monthly

"On Wings"

By
Guy Maier
Noted Pianist
and Music Educator

With one son engrossed in astronomy, another taking out his pilot's license, and Dad mostly "up in the air," ours is indeed a soaring family! So much better at this time of year than a flying trip with your incorrigible Tube Taker? I'll try to keep the plane steady, the take-offs smooth and the landings profitable. But, I warn you, we'll cover some territory!

At our take-off in Indianapolis, Mrs. McT. comes down to see us with a helpful tip or two. Says she, "By December my pupils are required to have at least five pieces on tap—numbers which they can play any time at call. For additional stimulus I offer ten cents for every piece they have in their repertoire by June. After all, I figure out that my job with the children is to 'light candles'—and, while I apply the match, I'm praying that the hard gusts of life's winds won't blow them out. What a fine clear credo for a music teacher! And how far removed from the lament of hundreds of us who mourn, 'Oh, what's the use? Nothing good ever comes of our efforts.'"

So off we go, far up north to Winnipeg, where, despite persistent subzero temperatures, many teachers keep warming, well, stoked musical fires. Here D. B. N. says, "I don't think anything has helped my playing more than your advice to practice without looking at the keyboard. It makes my own and my pupils' playing more accurate, at the same time more relaxed. I wish someone would get out a good book of those 'blind flying' exercises you recommend."

Yes, and in addition to accuracy, blind flying is invaluable for focusing attention, holding concentration, and solidifying the memory. Do you know what I require of all my students? They must be able to play the entire melody of any piece alone, or with simple chord harmony; 2. to play the left hand alone; 3. to begin at any designated measure or part of the piece; 4. to count aloud any portion as they play; and, note carefully, all this slowly, by memory and without looking at the keyboard.

As you know, this also makes close key contact imperative, prevents hitting, promotes remote control, develops musical thinking, and, well, shucks! It does just about everything.

One of the best ways to bump off that deplorable habit of wasting the first half hour of your priceless morning practice is to start right out playing, slowly and quietly, without looking at the keyboard, a review piece or a composition just learned. Don't peek anywhere, beginning, middle or end! Can you do it?

Do you know Gustave Becker's "Exercises for Developing Accuracy in Piano Playing," to date the only book I have found advocating playing without looking?

Off to our next stop, Kansas City (fortunately without our pilot having to give a demonstration of blind flying), where R. H. meets us and asks: "In looking

ahead to next season I am again confronted with the problem of whether to do my teaching at home or to continue going the rounds from house to house, as at present. What do you advise?"

Here are a few observations, pro and con. You will have to weigh the arguments and take your choice.

House to House Advantages

You can charge a larger fee, because of added convenience to pupils. Many families prefer home lessons, especially the well-to-do, because it makes one less transportation problem for the children.

Children like it because it saves precious playtime.

Gives pupils much less excuse for not taking lessons.

Gives better slant on pupils' home environment; you know intimately the conditions under which they work.

Makes possible closer supervision of pupil, and frequent consultation with parent.

Neighborhood gets to know you better.

You save student rental.

You keep your home a haven, and do not make it a place of business.

House to House Disadvantages

Takes much more time, making fewer lessons possible.

Terrific consumer of energy; much more exhausting.

Makes traffic complication; requires extra expense; makes motor car almost a necessity.

Requires tramping out in all weathers.

Makes you put up with all sorts of inconveniences and nuisances—poor pianos, bad lighting, temperature differences, meddling mothers, extraneous noises and interruptions.

You have no second plan, without which it is difficult to teach.

Important studio equipment and atmosphere are lacking.

Compels you to carry around a great amount of music—which, even then, is found inadequate!

Years ago, when I found house to house work too exhausting, I taught in several

different neighborhoods using the home of one of the students as my studio; for this privilege, he was, of course, given his lessons gratis. Some teachers I know are furnished transportation from lesson to lesson by parents of pupils. They seem to like it; but deliver me from having to wait for Mrs. B to get back from tea in time to transport me to Mrs. C!

Now to Tulsa, Oklahoma, where a thrill

Correspondents with this Department are requested to limit letters to one hundred and fifty words.



Mr. and Mrs. Guy Maier, whose two piano recitals at the Hilliard Institute of Musical Art attracted wide attention during the past summer.

awaits us. As we step off the plane we are introduced to an attractive blonde (platinum, I think, but wouldn't swear to it), seventeen years old, who wants an audition. She plays the "What do 'Winter Wind' Etude and other pieces equally taxing with impressive ease, expressiveness and control. Yes, we say, a truly gifted girl. But wait until you hear the rest! The young lady has had less than a year of expert instruction; she travels one hundred miles to her lessons; she teaches fifty hours a week—piano, marimba, accordion and tap dancing. All this, remember at seventeen. She has a calm, poised temperament, and plenty of vitality—qualities which characterize most true artist talents. From September to March she has memorized the following:

Two Chopin Etudes, a Bach Chorale, the Bach-Toulou Pizzicato and Fugue in D Major, Schumann's "Papillons," Ravel's Fandango, the Blüth-Rachmaninoff Minuet (Ch. Aristien), Stravinsky's Dance Russe, and much more. She has two to two and a half hour's daily practice. The week we meet her she even finds revival meetings every night! Oh, yes—and she has also played eight recitals in various towns this season! Right there you have the answer to those helpless,

complaining students whose precious talent has to be wrapped in cotton wool, and who cannot make progress without scholarships, financial backing, and endless coddling. What an example to them all is this situation, charming maiden from Oklahoma!

Also in Tulsa we hear a team of young lads, thirteen and fourteen, play remarkably well on two pianos. Strong, manly American boys, their technical and musical prowess already has conquered such names as the Brahms Lento Waltzes, the Chopin Melodie from Opus 10, and the Schumann's Scherzino. The free, unselfish expressiveness of such lads is a far cry from the old days when music was considered a "lousy" occupation for boys. If their development, musically and extramusically, continues during the next few years at its present rate, they will probably be heard from. What a truly astonishing land this America of ours is!

Back to Ohio (Cincinnati) where A. M. poses an interesting question: "If everyone bothered to answer questions as I am by persons asking for auditions? What should one's policy be regarding these? Is it ethical to hear pupils of friendly teachers? What ought to be the procedure at an audition?"

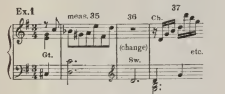
To it not strange that no one has asked these questions before, since they touch us all so closely? Yes, I think everyone is pestered to death by audition hounds. You ought always to charge a fee for the students who go around "shopping" for a new teacher during the season; the fee should be of, course, than a lesson, but also the time given must be understood to be less. At the beginning of the year you want, naturally, to give free auditions to bring "new blood" to the class. Set days for these, and make them brief and businesslike. Hear pupils of teachers you respect only if they have given written or verbal consent. Always try to leave an audition student with a thrill or a "lift"—even if you can't commit to a definite piece for the student to "show him how it should sound." Done well, this makes an excellent impression. Be vital, interested, imaginative. Above all, infect him with your enthusiasm for music and the piano. Avoid sarcastic or derogatory remarks. Outline a definite course you would follow to develop him. Avoid that teacher and "resister" and, for heaven's sake, be human!

One of the most satisfactory musical experiences I ever had was recently when Mrs. C. M. of Evanson (Illinois) asked me to hear her young daughter. As I listened she handed me the following questions, which might well serve as an Auditions Guide for pianists:

1. Is her technic what you would desire from an eleven year old girl who has studied for five or six years? Average practice one hour a day?
2. What particular means of developing technic should be followed during the next few years?
3. How much of her practice time should be spent on technic?
4. How vital (Continued on Page 54)

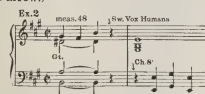
PERHAPS NOTHING HARASSES MORE a young organist than being in doubt as to the exactly proper place to add or discontinue a stop, to make any change in registration, or even of manuals. There are, however, simple laws of musical structure that will aid us in deciding these important points.

It is often decidedly easy to make changes of registration at such opportune places as the expiration of a movement of a phrase, a period, or upon a rest. Yet there are other times when there is no such simplicity in solution. Often the music may demand a change of registration while in full progress. In order to clear up these problems, we will use a few examples from standard works. Some composers offer a generous opportunity to make necessary changes. Of such a character is the Communion in G, Op. 4, No. 1, by Batiste, a noted French organist of the last century, which presents a desirable example that is condensed to two staves.



Observe how the harmony is suddenly reduced to a single tone for an entire measure upon another manual. At this point it is desirable to change the Swell from its former registration; so soon as this note is taken begin to make the changes during its continuance. If an increase in volume is required, add the softest stops first, to be followed by the louder ones in gradation from soft to loud. If the stops are to be decreased, proceed in reverse manner from loud to soft. However, Batiste's penchant (as several times displayed in this composition) for abruptly ceasing four-part harmony at the moment of resolution of a cadence to a single distant tone from the last melodic note, in order to allow the working of the mechanism, is to be deprecated, as it dispels the charm of the melody in its natural flow, and causes the mechanics of the musical art to intrude and predominate over the aesthetic qualities. It doubtless would have shown better maintaining to continue the four-part harmony to a cadence on the tonic and, especially as it is a periodic point in the rhythm, to bring an end to the period by following this cadence with a rest, which would permit any stop changes upon a silent organ. In Batiste's day (early 19th century), however, it appears to have been the custom to keep the organ continuously sounding.

Anyone can easily understand that changes should be made preferably at a place of silence, and at the expiration of a movement; and, to show how clearly this is understood by composers, the following illustration from Marche by Chauvet allows opportunity for changes upon rests. (The point of change in each example is designated by an arrow.)



Change the Swell, then the Choir, during rests. Furthermore, note how distinctly, in Measure 48, the composer has brought into prominence the

When and How to Make Stop Changes

By
Eugene F. Marks

The end of the period has been clearly defined by the composer, by the interpolation of a double bar. Notice that the change from the Swell to the Great organ occurs exactly at this double bar; and if any alterations in registration had been demanded they would have been indicated exactly at this point.

Frequently the double bar denoting the end of a period is incorrectly placed or omitted entirely, as the following example from Marche des Fantomes by Clark, shows.



Through the perfect cadence (first to second measure), the above illustration exhibits an ending of a period with the first half of the second measure, and a new beginning upon its third beat. The double bar does not identify the ending of the preceding period, as is customary.

The end of the period truly occurs with the expiration of the first chord in the second measure; and therefore the double bar should be placed after this chord, and any needed change in manuals or stops should be made before the second chord on the third beat, with the first chord shortened for this purpose.

Coloring the Phrase

Observing that, preferably, changes in registration should be made on rests or at the expiration of a phrase, section or period, it may be readily perceived that changes should be made at the close of a phrase, or before it begins; and these are natural places of pause, or points at which, in vocal music, the inhalation of breath may occur. It is advisable to begin and to end a phrase with the same registration of stops, rather than to mar this musical sentence by the intrusion or withdrawal of a stop during its progress. Chopin, in his teaching, was careful about breaking a phrase. Basil Maine, in his book on "Chopin," records: "No pupils of his (Chopin's) could overlook the importance of phrasing. His own phrasing was founded upon the principles of vocal style; and, except to obtain a special effect, he never heard to break up an episode into short sentences."

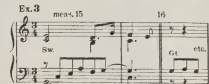
As a phrase usually ends upon an accent, the logical point to make a change in registration is usually after an accent. Observe, in the following example from an Offertoire by Thomas, that the changing point after the main accent is definitely indicated by separating the first note (main accent) of each measure from the remaining notes in the measure united together by the line through their stems and placed under a slur.



The Organ of the Church of St. Peter and Paul at Corlis in Lower Silesia. It was built by Gasparini, between 1697 and 1702, and is an excellent example of the richly baroque cases then in vogue. Its workmanship is well worthy of study under a magnifying glass, which at the same time will tell that Gasparini "knew his horns."

tempo alla breve, by using a tie of the half note to the quarter note, instead of a dot after the half note, thus bringing into clearness the two beats to a measure.

The next illustration is from an Andante by Rheinberger, and exhibits the desirability of making changes at the end of a period or theme, which in this case falls upon the second beat.



ORGAN



In this example it is clearly intended that the changes must be made before the first and fourth beats.

The illustration of a change before an accent, given next, is interesting from the fact that the note which ends one phrase begins another at the same time, thus creating an overlapping of phrases. In such cases the beginning of a phrase takes priority over the ending. Hence, changes in registration should be made immediately before the entrance of the second phrase. This example is taken from a *Berceuse* by Dreychock, transcribed by Edwin Lemare. We know that the F-sharp (first note in second measure) begins a new phrase, because this measure is identical with the first measure beginning the piece. Observe the *ritardando* which allows a propitious opportunity to manipulate stops.



A link, or interlude, between themes usually partakes of the nature of the ensuing movement, and the registration should be made at the beginning of the link instead of at the end. Thus we find in an *Andante* by Dubois,



The two chords at the beginning are played upon the Great, already set with a Flute tone; consequently, the Flute, demanded for the link beginning on note D and extending upwards to the B-flat chord *plianissimo*, should be used on the Swell, with the link performed with a gradual *decrescendo* terminating *pp*.

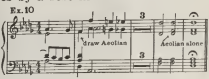
We will next examine an example from *Marche Religieuse* by Benedit, which emphasizes the fact that an organist must keep an advanced sight upon the written music in order to know exactly when and where to make his stop changes. This extract also, in its second measure, shows how the link belongs rather to the succeeding musical idea than to the preceding thought. In short, the link is only an introductory lead to the following movement.



We notice that in the first accent in the second measure ends the preceding idea, both in style and harmonization; therefore a change may in this instance, should be made at this point, as the remainder of this second measure is clearly defined as a link. So we immediately perceive that it is better at this point to change to the Great organ, as directed in the following meas-

ure, than to wait and make a decidedly sudden and obtrusive change between the last note (A) in the second measure and the final destination of the link upon the G chord in the third measure.

We get another example, as directed by the composer, displaying why the organist must look ahead and make changes in advance of the actual use of the stops desired. This excerpt is from an *Andante* of Lachner, and has been greatly shortened by representing three intervening measures by a rest measure:



We have been playing upon the Swell, using the Voix Celeste; and at an opportune moment (after the first beat) we draw the Aeolian, which, owing to its extreme softness, is covered by the heavier Voix Celeste and remains unnoticed until the Voix Celeste is cut off in the penultimate measure. Observe that the Voix Celeste is discontinued after the accent and before an unaccented, a most opportune placement, as it leaves the last two chords (an unaccented one and the other accented) in the form of a motive, the fundamental germ of music progression, which produces a satisfactory poetic balance.

We offer a second example of an overlapped phrase, which is diverse from the example from the *Berceuse* by Dreychock, in that it is advised to make the change after the first beat is taken and not before the accent:



We recognize that this Oboe cut off is correct, because upon examination of the entire compo-

Count Your Blessings

The following is one of the most dramatic advertisements we have ever seen. Read it through to the last line and imagine what courage it must require to teach music, the love of arts, under such tragic circumstances. The Guildhall School of Music, London's Municipal Music School, is the largest in Great Britain.

GUILDHALL
School of Music & Drama
(Incorporation of London)
VICTORIA EMBANKMENT, E.C.4
Principal: EDIC CUNDELL

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Extensive Air-Raid Shelter

sition we find the first measure stands as at B similar to the second measure in A. In figure A the C (soprano) of the chord, first beat, second measure) ends a phrase; whereas in figure B the similar C begins a phrase, and consequently we may view it from either standpoint, as a beginning or an ending. In this instance we will treat the C in figure A as the end of a phrase, because:

1. The resolution of the perfect cadence from the first to the second measure should not be marred by any change until it is resolved.
2. A motive consists of an unaccented and an accent; and, in any phrase beginning with an accent, a preceding unaccented is assumed to exist, even if unexpressed. So this initial accented note is in reality the finality of an imaginary note or phrase; and, hence, this note C in either case is an ending note (and usually in organ registration it is so treated) forcing changes after an accent rather than before it.

For a final example, which confirms the accuracy of the deductions of the foregoing illustrations and tests the mettle and skill of the performer, stands an excerpt from *Prayer in G-flat*, by Lemaigre.



(Continued on Page 628)

A New Composer with Rare Melodic Charm

One of the very few composers in West Virginia to claim national attention is Ralph Federer. He was born in Newburg, June 15, 1906. In 1922 he graduated at the School of Music, West Virginia University, at Morgantown. Later he studied at the Musical Institute and Musical Institute and at Carnegie "Tech." He then came under the tuition of Ernest Hutcheson, which was followed by ten years in Radio work at Stations WCAP and KDKA in Pittsburgh. He is now engaged in teaching in Morgantown, West Virginia.

His melodic gifts became apparent in his early works. His harmonic treatment is fresh and spontaneous. His piano pieces, like those of most piano teachers, are always playable. Many of his pieces have been published by foremost publishers. Mr. Federer's piano solo, *Valse Romanza*, which is quite characteristic of the composer's style, will be found in the music pages of this issue of THE ETUDE.

Ralph Federer

Do You Know?

That "Dido and Æneas" by Henry Purcell and Naham Tate (Poet Laureate) and now recognized as the first English opera of real worth, was first heard in public in 1875?

DEAR CHARLES:

I am glad that you wrote to me concerning your future—not from the point of view that I can tell you exactly what to do, but in the light of what "food for thought" I can offer. I know you personally, and I have heard you play your instrument on several occasions, but it would be rash indeed to urge you to avoid or to enter the field of professional music.

As is evident with any kind of advice, the decision rests with you. Perhaps I can furnish you with a bit of my experience and observation and, if in the contents of this letter you find those matters which merit your consideration, I believe that I shall best have served you.

It was with a great deal of pride that I recently read a statement in *Life Magazine*, which said:

"Today in America 10,000,000 people, most of them public-school children, are studying music. Millions of Americans actually play instruments—in the 156,000 school bands and orchestras, and in the 250 local symphony orchestras. Through education, America is at last satisfying its urge for music."

Music educators could justifiably add to this quotation by saying that today in America 20,000,000 parents are thrilled by the performances of their children, and that their minds are made up of the result. Most of those parents, however, are very sure that their child is potentially a professional musician—they have as evidence not only what they hear but also the assurances of the child's teacher that the youngster will be an outstanding musician.

What could be more natural? Parents can see in every child future greatness, future success. Not many years ago the outstanding instrument for the young "musician" was the piano, and the boy or girl was kept to his lessons that he someday might astound friends and neighbors with his marvelous skill. Today there is a greater range of popular instruments, and the influence of modern public schools in American musical life is profound. In proportion to this increase in instrumental interest is the increase in ambitious parents and young musicians, and sometimes they are at cross purposes with music educators.

By that I mean, Charles, that the schools of America are generally attempting to improve the aesthetic standards of music for the amateur, and they are doing this through constant improvement of the educational methods of teaching music and by use of a much greater range of scope. Underlying this great activity is a sincere desire to develop through music individual and school morale, habits of good citizenship, and a worthy use of leisure time. The music program of today has as its goal social development, and our schools are unthinkingly working to that end. Yet too many youthful musicians and their parents fall to see this, and regard themselves as prospective candidates for the field of professional music. That in itself is not reprehensible, but it has been a case of lack of informing them of the status of the professional musician of today.

You will immediately ask "What is that status?" and, while I do not profess complete mastery of every factor, there are some obvious facts. In spite of America's growing demand for music of all kinds, large numbers of musicians find themselves jobless or ill-paid. There were 165,128 professional musicians as compared to 130,265 in 1920, and for the year 1940 it can well be assumed that there has been a rise over 1930. Affected by the depression and by the tremendous growth of mechanized music, the lot of the professional musician was most unfortunate.

Music As Your Profession:

A Letter to Charles

By

William D. Revelli

In Collaboration with
Ernest Hares, Chairman, Committee on
Vocational Guidance in Music, Music Educators
National Conference, 1940

nate, and, according to 1936 figures (no later figures are available), some 15,000 musicians were on relief.

Going further with the situation, every year our colleges and universities are graduating considerable numbers of music students, a large percentage of which have planned to go into the field of public school music. They must vie with the other and with professional musicians who are also educators, and the public school music field is fast going beyond the saturation point and overflowing. Now public school music demands more than performance ability on one or more instruments; it asks for qualities of leadership, persistence, management, tact, and ingenuity.

Appealing to youth is the dance band field, and too frequently our young musicians try to enter this field without knowing what the requirements are, what preparation is necessary, and what the career possibilities are. Right in the public schools the ambitious dance bands form, and they have their function in the school system. Upon leaving school thousands of young players, having had a taste of dance band "glory," seek jobs professionally without once having investigated the vocational possibilities of the field.

Mr. John L. Bush of Madison, Wisconsin, who is a member of the Committee on Vocational Guidance in Music of the Music Educators National Conference, reports the result of a questionnaire which he sent to outstanding specialists actively engaged in musical occupations. He discloses a young man desirous of joining a "jazz" or "swing" orchestra, as you will have it, is stepping into a field that is already overcrowded. Competition is very keen, and yet the profession itself, even in the case of the top name dance bands, is one of short time occupation. After all, Charles, when we think of a career, we think in terms of lifelong possibilities. In order to reach the top as a member of a popular band one must be a brilliant performer, an expert at transposition, improvisation, modulation; he must have an inborn sense of rhythm; he must be prepared for an unusual mode of living; but above all, there must be a young man possessing a very pleasing personality, since this is one of the most potent and determining factors toward success.

Will you take time to read a fine book on the subject with which we are dealing? It would be wise for every young music student to read Howard Taubman's "Music as a Profession." Other writers have done, within the last five years, splendid work on this subject. Their efforts indicate to some extent that there must be a need for aspiring musicians to look carefully into the professional field.

*N. Y. A. of Illinois—Research Report, # 25.

cess. An excellent training in the fundamentals of musicianship is necessary, and the ability to perform well on more than one instrument is increasingly being demanded.

For those who have risen into popularity, the dance band field is well paying, but it is a short time occupation. Perhaps some hope for longer careers lies in radio, motion pictures, and later, television—each of which makes unusual demands and calls for specialized capabilities. I do not seek to discourage you or any other young musician from professional fields in music; but I do want to encourage you to give every consideration to their vocational possibilities.

This matter of giving advice or vocational information, as I would prefer to name it, is not new at all. In the educational systems of the United States, vocational guidance is of vital importance. Separate vocational schools have sprung up in all parts of the country, and occupational courses for commerce, industry, arts and crafts are being offered everywhere. It is the result of the realization that there must be counselors prepared to help the boy or girl explore the field he is desirous of entering, to examine his particular bent and fit himself for life's work. I am afraid, however, in the field of music we have not handled vocational guidance so carefully—we have at times fed the vanity of the student, and extolled his musical virtues even during high school age.

To be sure, no one can blame music teachers for enthusiasm about their pupils; oftentimes our musical children show truly remarkable talent and capabilities. It does remain a question, however, whether or not they should become professional musicians. It becomes a duty to keep in close touch with those students as they progress, and to have them examine themselves and their future careers even cautiously.

Will you take time to read a fine book on the subject with which we are dealing? It would be wise for every young music student to read Howard Taubman's "Music as a Profession." Other writers have done, within the last five years, splendid work on this subject. Their efforts indicate to some extent that there must be a need for aspiring musicians to look carefully into the professional field.

I am not worried that anything I might say would mistakenly discourage you. Frankly, I believe that if you have the physical and mental make-up that equip you for professional music, if you have that "spark," that sincere ambition,

BAND and ORCHESTRA
Edited by William D. Revelli

*LIFE MAGAZINE, Dec. 10, 1933, p. 49.

SEPTEMBER, 1940

Music and Study

that willingness to work for your goal, nothing will stand in your way to success. I feel that it is a sort of obligation for all music teachers to place before their students the means for investigating their musical future. They should inform them of the facts that are available, the results of experience in dealing with the field. Would it not give you a better idea of what you face, if your teacher were to tell you that the national membership of the American Federation of Musicians is at present 140,000? That in addition there is a student enrollment of 500,000 in Music Clubs, as reported by the National Federation? That 200 American factories are working at full speed to supply the demand for musical instruments, and can scarcely keep pace with the orders?

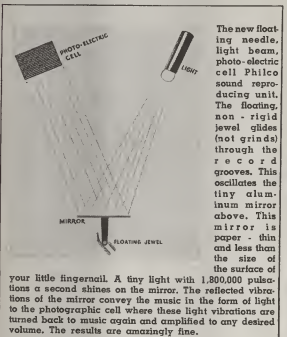
Knowing this, you would know that competition in your chosen field is definitely going to be keen, and that it will take every ounce of preparedness and of energy to bring you the success you may desire as a professional musician. These are facts which you cannot afford to ignore.

The public school and private teachers of our

country, in fact all musical educators, should help every music student, every music parent, to realize that there is such a thing in American life as music for music's sake. Music as an avocation in all professional fields. You and I both would want to see the great growth of interest in instruments and in music continue, and the music education programs will be producing "consumers" of music and on your instrument. I feel sure that already you have experienced many of the joys and the lasting pleasure that come from your interest in music. There are many considerations which prompt my saying this to you. Today there are in our country thousands of musicians who began their musical development upon an instrument. A great many of them have laid aside their instruments. (Continued on Page 633)

An Amazing New Invention in Tone Reproduction

A phonograph that reproduces sound on a beam of light, claimed as the most revolutionary advance in phonograph design since Edison invented the talking machine 63 years ago, has just been disclosed by Philco engineers.



Operated by a current which pulsates 1,800,000 times a second, a tiny light in the head of the phonograph arm casts its beam on an even finer mirror which swings on an axis attached to the jewel which replaces the ordinary phonograph needle. As the jewel vibrates in the record groove, it swings the mirror back and forth at fabulous speed, flashing the reflected light beam on and off a small photo-electric cell also located on the phonograph arm. Thus—riding on the back of the jewel which floats in the grooves of the record—the tiny mirror wig-wags its signals to the photo-electric cell which picks up the message and transforms it into sound.

floats, rather than grinds, its life is increased many thousand times, the lives of the records which come in contact with it are increased many fold, and the former grinding or scratching noise is made almost inaudible.

David Grimes, Philco chief engineer, who with Mr. William H. Grindich, Vice President in Charge of Engineering, supervised the large Philco Engineering Research Department, in which this amazing new reproducing device was invented and developed.

How to Create a Pleasant Atmosphere in the Studio

By Jessie L. Brainerd

I. Use care in selecting the room for your studio. A light, airy, spacious room will create optimism and good will.

II. Be sure that the room is radiantly warm in winter and delightfully cool in summer. Many students are overly sensitive to temperatures.

III. If lessons are given in the evening, have adequate light properly placed. Eye strain causes nervous tension.

IV. Maintain an attractively furnished waiting room. Plenty of comfortable chairs placed by colorful floor lamps, a generous supply of the current issues (no old ones) of musical magazines on the tables, the best prints of famous composers on the wall will lead to wonders to put the student in the "right mood" for a lesson.

V. A man teacher is most personable in a business suit. A woman teacher can be charming in an afternoon dress. (Marcella Sembrich wore lovely gowns when giving lessons and the girls loved her for her thoughtfulness.) Pupils enjoy seeing their teachers look neat and fresh.

VI. Buy the best piano (or other instrument) you can afford and give it the best of care. Keep the piano always in tune and the keys spotless.

VII. Be prompt in starting a lesson and in finishing it. Pupils get restless, nervous and impatient when forced to wait.

VIII. A table, near the piano, with a number of pencils well sharpened, several pads, sheets of music paper, a musical dictionary, a box of cough drops, a small pitcher of ice water (covered) with a half-dozen glasses, are valuable articles to have handy; precious minutes are saved by such conveniences.

IX. A business-like attitude about the payment of lessons will save embarrassment for both the pupil and the teacher. If a student cannot pay for one lesson, it is unlikely that he can pay for two or more. Unless he is especially talented, or desperately poor yet well worth the teacher's time, he might better cease studying until he can make prompt settlement of lessons.

X. Unless group lessons are given, or it is understood there will be a visitor to observe the lesson, the studio workshop should be cleared of any onlookers or listeners, all interference should be removed, and the atmosphere be as quiet and peaceful as humanly possible.

Another feature of the phonograph is the operation of the ingenious jewel and record guard which swings into action the instant more than one ounce of pressure is brought to bear either on the jewel, the record or both. Before the perfection of this jewel and guard, engineers stated, the mortality rate among needles and records was wastefully high.

The new invention is designed:

1. To eliminate the necessity of frequently changing a needle.
2. To increase the life of the record at least ten times.
3. To obtain greater reproduction fidelity, especially in respect to cleaner bass notes and clearer high notes.
4. To obtain greater volume and tone range with obviously less record scratch and noise.
5. To safeguard accidentally scratching the record, or breaking the needle as is so readily possible in ordinary phonographs.

Putting Lure into Violin Teaching

Eliminating Monotony in Music Lessons

By

John Mazzullo

THOUGH IT IS HARD TO BELIEVE that there are music teachers who use only one method in teaching the violin, it is nevertheless true. The argument given in self-defense, by those guilty, is that to give children more than one book, tends only to confuse them and to retard their progress. Nothing could be farther from the truth! The violin is an instrument so rich in its profusion of detailed studies that to accept only one system as a complete course of instruction is like starving in the midst of plenty.

To use only one book is a teacher's prerogative; but if these teachers knew the advantage, both to themselves and to their pupils, that is to be derived from using two or three systems, they would be quick to change their way of teaching. Because of their inexperience some use a one book system; others use it for expediency—their own.

"Variety is the spice of life"—an old adage that may well be applied to teaching. For only with variety can a pupil's interest be kept alive. Yet if we look through some of the violin instruction methods, the kind that are printed in seven or eight volumes, we find that the spice of life has been completely forgotten. We see page after page of monotonous exercises, dealing with the movement of three or four notes on the same string. We notice that the pupil must struggle through three of the eight volumes or an average of two years of study before he begins to find interesting lessons. If the pupil does not tire of that sort of work, the exercises are splendid. But human nature being what it is, that type of pupil is as rare as a hot day in winter. The result of all this tiresome practice is discouragement and loss of interest by the pupil and finally a loss of pupils to the teacher. Is it any wonder that so many pupils lose interest in their music lessons?

If a dry tiresome method must be used, it should be given in conjunction with other works which create the will to practice. We must bear in mind that to violate the principles on which a pupil's enthusiasm is built, is to precipitate a possible success into certain failure.

Some teachers feel that too many books mean too much time spent with a pupil. That shortcoming can be remedied. The itinerant teacher,

who cannot spend much time at the pupil's home, as well as the studio teacher, may arrange shorter lessons in each book, instead of a long lesson in one book. By using more than one book, the monotony of repetition for the backward pupil is lessened. The reason is self-evident; when a pupil does not know a study in one book, perhaps he can advance in the studies of the other books which he does know. Therefore, if he does repeat a part of one of his books every week, he will find it less monotonous than to repeat the whole lesson, and both the pupil and the parents will feel that the lesson was not a total loss. The most vital part of a student's course is the beginning. A well planned start is one where the lessons are short and attractive. They must be well graded, thus avoiding sudden difficulties. Every new lesson must have something which is new to the pupil; thereby insuring progress. The studies must be melodious and easy to remember, because a sweet or catchy melody will linger in the mind, and will be absorbed easily. The exercises should have a second violin part which is played by the teacher. By playing the first and second parts together, the lessons sound more musical, and the pupil's power of concentration is exercised.

After the pupil has become acquainted with the fundamental principles of the first position, he should be given books dealing with technic building, bowing, and other requisites of violin playing. Learning the positions should not be attempted until a good knowledge of first position technic has been mastered.

To make the pupil's lessons interesting and pleasant is the first duty of the teacher. Only by keeping up the anticipation and desire for learning, with which the pupil comes to his few music lessons, can a teacher hope to succeed. Even a simple scale of whole notes can be made

to seem attractive, when treated with a touch of imagination. The very first lesson on the E string can be turned into a promise of expectancy, by drawing an analogy between its notes and any composition which they may resemble. For example, let us take the E string; open E, F-natural, and G-natural as whole notes; we find that they are like the first three notes of Gounod's *Ave Maria*. What else can give a child a greater feeling of importance, other than to be told that he is already playing the beginning of a famous composition?

Flattery a Good Thing

Children love to brag and exaggerate about their achievements, however slight they may be, and if we stimulate their ego, much may be gained. By placing a child's ability above its real worth, he will try to live up to its imagined standards, so as not to fall in your estimation.

The first element of child psychology is social approval. Nothing so works to inspire a child to an achievement superior to whatever he considers the best in him as the conviction that in the eyes of his teacher or his parent he is capable of better than average performance, and the knowledge that a superior piece of work will merit and receive the approval and acclaim of those he would subconsciously like to emulate. In this particular case his teacher's approval is the incentive for the first of his enthusiasms.

By using interesting books, plus a psychological approach; by having a better understanding of a pupil's idiosyncrasies, and by using common sense, teachers can hope for a greater percentage of successful pupils.

Raising My Flat Tones

By Leslie E. Dunkin

FLAT TONES are the bane of beginning violinists and are the obstacle in the way of more advanced players, preventing them from becoming recognized as master musicians. They are a personal challenge to sincere violin pupils to improve their playing. Nobody could make this improvement for me, except to keep me from seeing the fingers struck the strings, calling attention to this fault and to give suggestions for correcting this weakness. Consequently it was determined to analyze my playing habits to find how to improve the technic by raising the flat tones.

Improve the holding of the violin. It was found that careless playing brought a slovenly position of the left hand in holding the violin. This incorrect position made it easy and natural for the fingers to strike the strings too far back on the finger board. This made many of the tones flat. To correct this, the left hand was held in a position so that the point of the bow could pass beneath the neck of the violin and within the reversed arch of the thumb and first finger. This straightened position of the left hand helped to pull the fingers out of their flat position on the strings.

VIOLIN

Edited by Robert Braine

Improve the sensitive keenness of my musical ear. First I listened more closely for the tone qualities when others played or sang, rather than merely for the melody. For this, there were the piano, the radio and phonograph records. With the latter, it was possible to decrease the speed of playing and thus to catch individual tones better.

Improve my individual tones. The music was broken into measure units and in many instances into individual notes or tones. The position of my fingers on the various notes was changed to detect the differences (Continued on Page 630)

What Does the C Clef Do?

- Q. 1. Please explain the various C clefs.
2. How is the C clef sign made?

—Mrs. R. B.

A. 1. The C clef sign may be found on any line of the staff as the following chart shows:

Soprano Clef	Mezzo-soprano Clef	Alto Clef	Tenor Clef	Baritone Clef

The line on which the clef appears always represents "Middle C", and the other lines and spaces are reckoned accordingly. Sometimes, particularly in the tenor part of choral music, the C clef is found on the third space, and then the notes are read as if they were on the treble staff, except that they are to be performed an octave lower. This is not, however, a legitimate use of the C clef since "Middle C" should always appear on a line, never on a space.

2. The C clef is made in several different ways. The most common are:



Can One Study Harmony by Oneself?

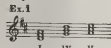
Q. 1. I have learned in a book that there are three principal chords in each scale, but when I looked through pieces of music I found that in many cases there are three principal chords were not used very often. How can you explain this to a person who knows no harmony except what little he has read in a book?

2. How are diminished seventh chords constructed?—P. D.

A. 1. It is true that there are three principal or primary chords. They are built on the first, fourth, and fifth degrees of the scale, and are called the tonic, subdominant, and dominant chords, respectively. These "primary triads," as they are usually called, constitute the basis for most music, except modern atonal, polytonal, and impressionistic compositions.

There are many reasons why a beginner would have difficulty in recognizing chords in music. A few of these reasons are:

1. In addition to these three principal chords there are also chords built on the second, third, sixth and seventh degrees of the scale, and these chords also appear frequently.
2. Most compositions of any length modulate several times, and each time a new key center is reached the primary triads change.
3. These chords do not always have the root in the bass. In the key of D the primary triads are:



But the chord of E might have F-sharp or A in the lowest voice instead of D; IV might have B or D instead of G; and V might have C-sharp or E. There are many harmonic tones which obscure the identity of chords.

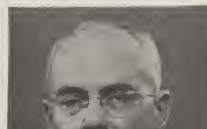
3. It is much harder to identify chords in music written in free style than in music of the hymn-tune type.

Questions and Answers

A Music Information Service

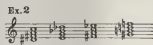
Conducted By

Karl W. Gehrken

Professor of School Music,
Oberlin CollegeMusical Editor, Webster's New
International Dictionary

Try first of all to analyze chords in hymns and community songs, such as *Old Black Joe* and *Old Folks at Home* by Stephen Foster. If you can find the primary triads in these, you should then be able to find them in such pieces as *Bereave*, Op. 57; *Mazurkas*, Op. 7, No. 1, and Op. 24, No. 3; by Chopin; "Sonata Op. 2, No. 1" (second movement); and "Sonata Op. 46, No. 2" (second movement) by Beethoven, and so on.

A. 2. Diminished seventh chords consist of four tones each a minor third apart, thus:



Another easy way to construct a diminished seventh chord is to build a dominant seventh and then raise the root a half-step.

To learn harmony by one's self is very difficult; so, if you can find a good harmony teacher, I would recommend that you take a few lessons in order to gain a foundation on which to base your own reading and studying.

Tempo of a Rubinstein Etude

Q. 1. In the April issue of *The Etude* you have marked the tempo of Rubinstein's *Etude* in C as M. M. J. = 72. Is this possibly an error? I never played the composition at this tempo, but it felt most uninteresting. I play it at an average of about M. M. J. = 112.

2. Would you slightly accent the first note of each group of six to help create a sort of impression of "hoisting"?

3. In my edition, in Measure 115 the left hand plays G, B, E, B, E, and so plays E's and B's while the right hand plays G's and D's. In another edition this right hand plays E's and B's. Which is right?

4. How much pedal should I use?

—Mrs. R. B.

A. 1. This mark should be M. M. J. = 72. This puts the speed for an eighth-note at 216, which is considerably faster than you have been playing it. However, this is a pretty fast tempo, and it can

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

be played somewhat more slowly without spoiling the effect.

2. I suppose your second question refers to the middle part. Yes, this accompaniment will stand a little accent; that is, where there is a change or inversion of the harmony. Where there is no such change an accent should not be used. If you happen to mean the first part, I would say that too much accent is apt to slow you up.

3. Both are correct. Choose the way that seems easier for you.

4. Due to lack of space, it is impossible to tell you in detail how to pedal this composition. After all it is much better that you listen carefully and rely on your own judgment in this matter. The important thing is to avoid so much pedal that the effect is blurred.

Just What Does 8 va Mean?

Q. Does the octave sign, 8^{va}, above the treble staff mean that the left hand also should be an octave higher? I was always under the impression the octave sign affected only the one hand, but I read differently in a terminology book and am now unsure.—C. W. A.

A. The octave sign affects only the staff over which it appears; but if this staff has parts for two hands on it, both hands would play an octave higher. The sign does not, however, affect the staff below.

How to Start a Glee Club

Q. I am a junior in a rural consolidated school and, having studied piano for going on eleven years, I am quite anxious to see others become acquainted with good music as I am. I feel a glee club would benefit our high school students to end. There have been several attempts to organize a glee club, but interest seems to have lapsed. Could you give me any ideas as to how to arouse interest? I hope you can.

—Miss J. W. W.

A. You have given me a difficult problem to solve; and, without knowing more about your special circumstances, I shall probably not be able to help you much. However, I will give you one suggestion, and it is this: Collect a little group of perhaps a half dozen girls who enjoy singing and get them to agree to meet regularly on one or twice a week for practice. Ask your music teacher to suggest material for you to sing and spend your rehearsal time in working hard at three or four or half a dozen songs. These may be in two or three parts, and one or two of them might be unison songs with piano accompaniment. Tell your supervisor of music you do not want anything very hard, for the whole point will be to sing the material just as perfectly as possible. If it is too difficult you will not be able to do it perfectly enough. Perhaps your supervisor will offer to meet with you some of the time and coach you a little.

In any case, you should be able in three or four weeks time to learn several selections well enough so as to sing them at some assembly period at school, or perhaps at some community affair. There is a local paper, tell the editor what you are trying to do, and he will write a little story in connection with your first public appearance. All this should arouse interest and should cause a number of other girls in the school to want to belong to your group. So by the end of the year you will probably have eight or ten, and by next fall perhaps there will be fifteen or twenty.

Usually one has to begin as a point and gradually build up to the point where something fine can be done, so make a start at some kind of singing group, and, before you know it, you will have a fine high school glee club.

What are the Essentials for a Fine Pianist?

Q. Would you consider the following subjects the most important for a fine pianist: first, and the most important of them all, technique; second, rhythm; third, time; fourth, rhythm; and fifth, music. If we refer to rhythm as the soul in music, what would you call the others?—A. L. L.

A. Your question puzzles me and I do not believe I can answer it in the terms you use. The first essential for a fine pianist is that he have a considerable amount of sensitivity, emotionally, and intelligence. The second is that he should have a background of musical experience during childhood so that he shall have acquired the fundamentals of musicianship, taste in interpretation, and acquaintance with at least a fair amount of musical literature. And the third is that he shall have acquired the ability to express the musical ideas of the composers whose works he is performing in so adequate a fashion, both mechanically and artistically, that his playing gives deep satisfaction to those who hear him. Does this help you?

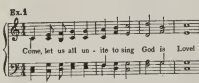
The Potency of the Unison Choral Passage

By

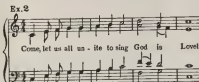
Henry C. Hamilton

AS STUDENTS WE WERE TAUGHT to avoid consecutive fifths and octaves, as ineffective and weakening to the harmony. Which is true. In strict part-writing a most amateurish sound results from a parallel progression of some note and its octave, when a contrasting note could be better used. Yet, on the other hand, we must not lose sight of the fact that sometimes the absence of all harmony has much to recommend it.

In our present day of enormous orchestras, and a tendency towards imposing presentations, with all the questionable "improvements," there is a danger of forgetting that a melody unadorned—in whole or part—is sometimes most adorned. A well placed unison. What can be more sincere and convincing? Consider the following:



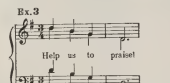
The part writing, while correct, is most perfunctory and colorless. No climax is reached, where most expected—the two concluding measures. Of course, by "bolstering" with vivid orchestration, full organ, or added voices, something might be achieved to enhance its effect. Nevertheless, the vocal parts below the soprano remain banal and commonplace. Now compare with this a treatment like,



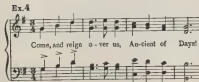
The upward sweep of unison is positively exhilarating. Then, something new enters: a welcome and complete harmonic contrast and satisfying. The apparently simple passage needs to be heard, if the entire effect is to be fully enjoyed; though a mind trained to inner hearing will at once grasp the content.

Then we have that majestic congregational tone, sometimes known as *Halter Hymn*, set to the words, "Come, Thou Almighty King!" In the original version, two fine though short unison passages are found. It is regrettable that in some later editions changes have been made.

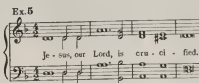
Many will recall



and later the exulting three note unison passage at

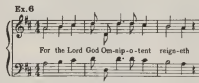


How completely satisfying and singable it all is! John Bacchus Dykes, master hymn tune writer, and one whose harmonies are a source of delight to the discerning, does not ignore the simplicity and power of unison. In *Vox Directi* we have a notable example of vocal union with organ accompaniment; and again in *Come Unto Me, Ye Weary*, where the opening melody is given to male voices alone. And in *St. Cross*, what could be more impressive than



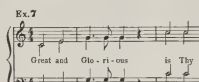
Herbert Hale Woodward, too, in his many splendid anthems, will at suitable points mass his voices on some telling theme—supported by adequate organ accompaniment. The same thing is true of John Henry Maunders' anthems and cantatas.

The great masters, keenly sensitive to musical values, did not overlook this matter of melody standing alone and unadorned. Perhaps the most universally known and loved short passage of this sort is Handel's

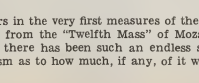


in the jubilant *Hallelujah Chorus* from his immortal "Messiah." This theme appears later accompanied by a glorious cascade of polyphonic "Hallelujahs."

A notable example,



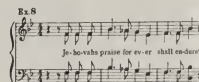
and then by a strain in the more dramatic higher voices,



appears in the very first measures of the popular *Gloria* from the "Twelfth Mass" of Mozart, over which there has been such an endless storm of criticism as to how much, if any, of it was actu-

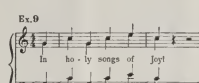
ally written by the "Swan of Salzburg." Anyway, if there has been any deception, the perpetrator so nearly caught the Mozartian spirit that we are willing to go on singing and believing it as genuine till offered better proof to the contrary.

Haydn, too, after his development, with a counter-subject, of *Jehovah's Praise* in his "Creation," chooses a vocal unison

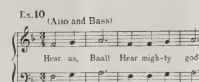


for its powerful *Andante*, with orchestral support in the form of crisp *staccato* chords.

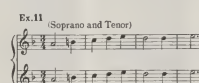
Beethoven, than whom no one has appreciated more the dramatic and powerful effect of the unison, employs this phrase



to bring his "Mount of Olives" to a close. Who is not familiar with also the famous unions in his "Choral Symphony" with its *Hymn to Joy*, as well as in his well known *Creation's Hymn*? Outstanding instances of accompanied unison occur in Mendelssohn's "Elijah," where the Priests of Baal invoke their heathen idol, first with the lower voices,



and then by a strain in the more dramatic higher voices,



and these motives are developed till, when their possibilities seem about to be exhausted, the entire multitude storm the ears of their silent god with the frenzied fury of (Continued on Page 626)

How to Play the Piano "Over the Air"

Effective Radio Piano Playing
Made Simple for Students

By

Julia Swank

WE READ, FROM TIME TO TIME, statements of certain pianists that they play over the radio precisely as they do on the concert stage. It is possible that these performers had, at the outset, an effective radio technique. There is also the likelihood that they possess an intuitive feeling for what is good in selection and performance for the microphone.

A few years ago, when a young pianist to whom we may refer as E, first began weekly radio recitals, we took careful note of the general effectiveness of every piece played. Some of his greatest concert war-horses had blurred places, lost climaxes, sometimes long passages which came out only in scattered bits. Certain pieces, which he had regarded as almost trivial enough to discard, stood out in clear-cut, unforgettable pictures. The results of our studies may be grouped under six general heads:

1. Slovenliness is not tolerable.
2. Evenness of tone is of more importance than speed.
3. Dynamic changes must be carefully applied.
4. The center of the keyboard usually carries better over the air than does either extreme.
5. The pedals must be used with great discretion.
6. Difficulty in the composition is not, in itself, effective.

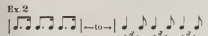
Slovenliness in performance does not expose itself in the concert hall as it does over the radio. The aspiring young pianist who cascaded through Grieg's *Butterfly* and Liszt's *Love Dream*, and hit only the high spots, has a long, rocky road ahead of her.

It is in evenness that the good little boy who "practices his scales" comes into his own. We are not now content with strings of pearls—we want rows of glittering scintillating diamonds. Broken chords, unless practiced with accent on the inner chords, are sure to be heard over the radio as only the notes from the thumb and little finger. Also, in Chopin's *Etude in C-sharp minor*, groups like the following need to have the second finger stressed in practice.



In arpeggios, that weak second finger cries for a great deal of attention. Repeated tones have a tendency to drop out. It is usually wise to prac-

tice any group of two or more repeated notes or chords *crescendo*. There is always difficulty in giving distinctness to a passage of very short notes followed by longer. For this reason, the habit has grown of changing this figure,



as may be heard in the "novelty" numbers for piano; the popular songs; and in such pieces as Nevin's *Narcissus*. Singers constantly make such changes; and the chorus of a widely recognized opera company has been heard to render the *Chorus of Soldiers* from the third act of "Il Trovatore", which is written,



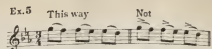
as though it were written,



But the piano is a quick moving instrument, and in our student days we pianists were taught that such changes were among the darkest crimes in the performer's catalogue. It is certain that, in triplet swing, or an energetic dance, if the sixteenth notes of such a passage are made very soft and quick (much like grace notes) before the strongly accented dotted eighth notes there will be a great deal more pep and life in the performance than if the figure is turned into the triplet rhythm. Sometimes, however, before the microphone, we come upon difficulties. In rapid playing, if such sixteenth notes are to be heard at all, they must be of about the same degree of power as the dotted-eighth notes.

Quick changes from loud to soft are difficult to manage before the microphone. Unless great care is exercised, a soft tone after a loud is apt to be lost entirely. For this reason the method is often employed of treating measure accents over the radio very much as one does on the pipe organ.

Care must be taken, where there are two slurred notes, not to accent the first one too strongly. Such passages as the last part of the *Waltz in E-flat* by Durand are better played evenly than with an accent on the counts.



There is a certain kind of radio performance which has been dubbed "radiolistic", and the main ingredient of which is evenness, as to both time and power. Outstanding examples of this style are those of the popular pianist, Little Jack Little, in a finger excursion, and of a certain Roxy Theatre pianist, when playing the *Prelude in B-flat minor* of Chopin with a sustained and breath-taking clarity.

Dynamic Changes

Crescendi are usually good, if not too abrupt; *diminuendi* must be most painstakingly manipulated, because sudden lessening of tone is apt to be bad, and gradual lessening is sometimes very difficult. There is a ruse called "*diminuendo* in blocks" which often works beautifully. An example may be found in a phonograph record of a male quartet singing the *Song of the Volga Boatmen*. When the dying away begins there is a drop of a degree of power. This is held for eight measures; then comes another drop, sustained as before; and so on to the faintest *pianissimo* ending.

For radio performance, a strong accent or a strong melody note must be rarely followed by tones which are very soft. A case in point is that of a certain concert artist who, as a radio hour guest soloist, played Rachmaninoff's *Poichinellet*. In the middle part she brought out her melody well and played the accompanying figure, which is in broken chords, very delicately. But the first two tones following the thumb melody notes were inaudible.



Parts of the Keyboard Which Come Out Well

The two extremes of the keyboard must be strongly articulated if they are to come out as brilliant as the middle tones. Perhaps this is more the case with the bass than with the treble. It is disappointing to practice hard on a florid bass part and then to have it turn out a mere guttural jumble. E played the arpeggio part of the *Prelude in G minor* of Rachmaninoff with very satisfying speed and power, before he went to the radio station; and then it was most disappointing to hear, accompanying the melody of the middle part, only a low and very sporadic wheeze.



As to the treble, it sometimes seems that the upper two octaves of the piano come out better than the one below them. We became cognizant of this when E first played the Schubert-Liszt *Hark, Hark, the Lark*, and the lower octave of the arpeggios was inaudible while there was a strong tinkle at the extreme top. Later, the passage, after being practiced with heavy emphasis on the first two tones of every arpeggio, stood out with even clearness.

Melody with accompaniment in the same hand comes out more easily (Continued on Page 638)

THE ETUDE

CLASSIC AND CONTEMPORARY SELECTIONS

ROMANZE from SERENADE

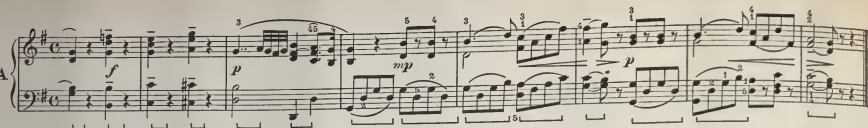
The indescribable fascination of Mozartean simplicity is nowhere better illustrated than in this "Romanze" and "Menuette" from his delightful "Little Night Music" which, during the past decade, has become in great demand. These ingratiating pieces of the age of powder and perukes need no explanation or comment. These have been especially arranged for piano in very playable form and appear here for the first time in this manner, Grade 5.

W. A. MOZART

Andante moderato M. M. 88

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CODA

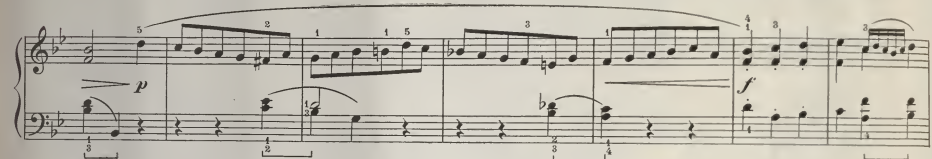


MENUETTO

from SERENADE

Grade 3. Allegretto M.M. $\text{♩} = 144$

W. A. MOZART



TRIO



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606

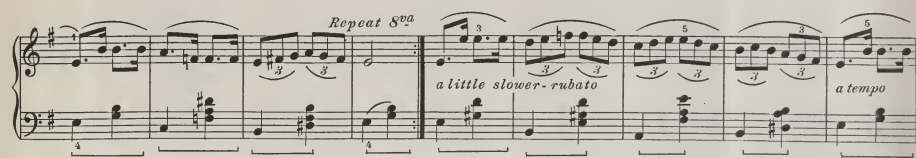
THE STUDY

DERRY DANCE

Merry, original melodies in the style of County Derry (Londonderry) in the north of Ireland make this sparkling piece the type of which people say it is "hard to keep your feet still." Like "Country Gardens," it is robust and fast moving, suggesting rosy cheeked young folks dancing on the green. Mr. Ferde Grofé has made a full symphonic transcription and orchestration of this work. He also has featured it daily with pronounced success throughout the summer on his Hammond Instrument group at the Ford exhibit at the New York World's Fair, Grade 4.

Very merry M.M. $\text{♩} = 120$

JAMES FRANCIS COOKE

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607

mf
snappy
Quicker
f
f hilarious
Downright boisterous
mf
mf

ff

GENTLY DREAMING

Grade 3.

Andante M.M. ♩ = 66-76

BERT R. ANTHONY, Op. 272, No. 5

Softly and sweetly

p
poco cresc.
dim.
rall.
a tempo
p
poco cresc.
rall.
Fine
Plaintively
pp
mf
pp
mf
p poco cresc.
rall.
a tempo
pp
mf
poco cresc.
rall.
D. C.

THREE MOODS AND A THEME

The highly gifted Gustav Klemm is to be congratulated upon winning the first prize in The Etude contest for a composition in modern rhythmic style. This composition is free in treatment, very unhackneyed, and has a brilliant climax. It will repay careful study in preparation for a fine recital number. Grade 6.

Boldly and broadly M.M. = 92

GUSTAV KLEMM

With simple tenderness (warmly)

f *mf* *With simple tenderness (warmly)* *mf* *With fanciful humor (copricious)* *mf* *steady bass* *poco a tempo (freely)*

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THE ETUDE

f *trumpet-like* *mf (as at first)* *Freely* *With rhythmic insistence (servently)* *poco a poco rit.* *mf* *mp subito* *a tempo* *rubato* *ff cres. e rit.*

SEPTEMBER 1940

611

In a broad manner (*heavily*)

bitingly

fz

f

a tempo

poco rit.

ff

rit.

tenderly

reminiscent

molto cresc.

ff

fff

612

INK STUDIOS

CHANT D'AMOUR (LOVE SONG)

Grade 3.

Moderato con espressione M.M. ♩ = 108

ARTHUR TRAVES GRANFIELD, Op. 10, No. 4

p

melodia marcato

rall.

a tempo

un poco rit.

Fino

poco cresc.

Un poco più mosso

mf

rit.

molto a tempo

dim.

cresc.

poco dim.

un poco rit.

D.C.

mp

p

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VALE ROMANTIQUE

The evolution of the waltz from early Folk tunes through Lanner, Strauss (father and son), Chopin (the concert waltz), Moszkowski, Schütt, Lehar, Stolz, Friml, Victor Herbert, and others is one of the most interesting phenomena of music. Federer's brilliant and melodic "Valse Romantique" savors of the most modern type, such as the stage, the cinema, and the radio have made current. Play it in dramatic style as though you were reciting it to an audience, making particular note of all marks of expression. A short biographical sketch of Mr. Federer appears on another page in this issue. Grade 3½.

RALPH FEDERER

Tempo di Valse M.M. ♩ = 144

mf deciso rubato
m.p.
mf
m.p.
mf
m.p.
mf
f cresc.
ff
rit. e dim.
Last time to Coda
Leggiero
p dolce
mf espressivo
rit.
a tempo

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THE ETUDE

dolce
ff appassionato
mf
m.p.
CODA
pp leggiero e delicato
p
poco cresc.
ff
ff

CARRY ME BACK TO OLD VIRGINNY

JAMES A. BLAND

Arranged by Margaret Anderson

Slowly and dreamily M.M. ♩ = 72

Softly p
r.h.
l.h.
Car-ry me back to old Vir-gin-ny, There's where the cot-ton and the corn and 'ta-toes grow, There's where the birds war-bled
sweet in the spring-time, There's where the old dark-ey's heart am long'd to go. There's where I la-bor'd so hard for old mas-sa,
Day af-ter day in the field of yel-low corn, No place on earth do I love more sin-cere-ly Than old Vir-gin-ny, the - state where I was born.

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VOCAL AND INSTRUMENTAL COMPOSITIONS

Anonymous

MY JESUS, I LOVE THEE

ANNA PRISCILLA RISHER

Moderato

My Je-sus, I love Thee, I know that Thou art mine, For Thee all fol-lies of sin, I re-sign, My gra-cious Re-deem-er, my Sav-lour, My Sav-lour art Thou. If ev-er I lov'd Thee, my Je-sus, 'tis now.

My Je-sus, I love Thee, For Thou hast first lov'd me, Fur-chas'd my par-don on Cal-v'ry's tree. I love Thee for wear-ing the thorns up-on Thy

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THE NTUDE

brow. If ev-er I lov'd Thee, my Je-sus, 'tis now.

See article by Crysta Waters on another page of this issue.

WOLFGANG MÜLLER (1816-1873)

Translated by Arthur Westbrooke

Andante espressivo (Tunig)

DEDICATION

WIDMUNG

ROBERT FRANZ, Op. 14, No. 1
(1815-1892)

Oh, thank me not for what I sing thee; Thine are the songs, no gift of mine. Thou gav'st them me;—
O dan-ke nicht für die-se Lie-den mir zient es dank-bar Dir zu sin-nen Du gabst sie mir,—

I but re-turn thee what is and ev-er will be thine. Thine were they ev-'ry one for-
ich ge-be wie-der, was jetzt und einst und e-wig Dein. Dein sind sie al-le ja ge-

ev-er. The light which in thy dear eyes shone Tru-ly hath taught me how to read them;
we-son, aus Dei-ner Lie-ben Au-gen Licht hab' ich sie trou-lich ab-ge-le-sen,

Dost thou not know they are thine own, Dost thou not know they are thine own?
kennst Du die eig-nen Lie-der nicht? kennst Du die eig-nen Lie-der nicht?

SEPTEMBER 1940

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A DREAM

CORNET and PIANO

J.C. BARTLETT

with expression

CORNET
in Bb

PIANO

Moderato

p *rall.* *a tempo* *cresc.* *ff* *f* *dim.* *pp* *rall.* *a tempo* *p*

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THE RTDUE

rall. *molto rall.* *a tempo* *f* *p* *pp*

ff *rall.* *molto rall.* *a tempo* *f* *p* *pp*

PLAINT

JOHN BERGEN SKILLMAN

Prepare { Sw. Strings 8; St. Diapason 8; Flute 8 & Tremolo
Ch. Clarinet 8
Ped. Bourdon 16 coup. to Sw.

WITH
HAMMOND ORGAN REGISTRATION

MANUALS

PEDAL

Lento

F Swell

Ped. 4-1

rit. *fine*

F add Fl. 4'

a tempo *Ch.*

Ped. 3-0

F Sw. *D.S. S.*

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Ped. 4-1
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619

DANCE OF THE SUNBEAMS

(GAVOTTE)

CHARLES WAKEFIELD CADMAN
Op. 34, No. 8

Arr. by James William Osborn

Gracefully, and not too fast M.M. ♩ = 168

PIANO I

PIANO II

Gracefully, and not too fast M.M. ♩ = 168

Measures 1-8 of the piano score. The melody in the right hand is characterized by eighth-note patterns and rests. The bass line provides harmonic support with chords and moving lines. Dynamics range from mezzo-forte (mf) to crescendo.

Measures 9-16 of the piano score. The musical material continues with similar rhythmic patterns. Dynamics include forte (f), mezzo-forte (mf), and crescendo.

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THE RTUDE

Measures 17-24 of the piano score. This section includes dynamic markings such as mezzo-forte (mf), fortissimo (ff), ritardando (ritard.), a tempo, and pianissimo (pp). The tempo and dynamics change to create a varied musical texture.

Measures 25-32 of the piano score. The melody and bass line continue, with dynamics including mezzo-forte (mf) and crescendo.

Measures 33-40 of the piano score. The final section of the score includes dynamics such as crescendo (cresc.), ritardando (ritard.), and forte (f). The piece concludes with a final chord.

SEPTEMBER 1940

621

HUSH-A-BYE, DOLLY

Grade.1

Moderato M. M. ♩ = 152

Moderato M. M. ♩ = 152

p Hush - a - bye, close your eyes, While I

sing you lul - la - bies, *mp* Soon the sand - man will

be here, Sleep, my Dol - ly, moth - er is near.

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TROTTERY TROT

HELEN L. CRAMM, Op. 35, No. 2

Grade $1\frac{1}{2}$ Allegretto M. M. $\bullet = 66$

Allegretto M.M. 66

mf

Trot-ter-y, trot-ter-y, trot-ter-y trot!

Coals for the fire, and soup in the pot! Bean-por-ridge cold, and bean-por-ridge hot! Trot-ter-y, trot-ter-y, trot-ter-y trot!

mp

trot-ter-y trot!

p

Trot-ter-y, trot-ter-y, trot-ter-y trot!

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THE ETUDE

Musical score for "The Lullaby" in G major, 2/4 time. The score is for a single melodic line, likely for a voice or piano. It consists of five measures. The first measure contains the lyrics "trot-ter-y trot!". The second measure contains "Time to put Ba-by in". The third measure contains "his lit-tle cot!". The fourth measure contains "Kiss him and bless him, the". The fifth measure contains "dear lit-tle tot!". The melody is simple and gentle, with a final cadence in the fifth measure.

Musical score for the song "Trot-ter-y, trot-ter-y, trot-ter-y trot!". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are "Trot-ter-y, trot-ter-y, trot-ter-y trot!". The score includes a piano (pp) marking and a "rall." (rallentando) marking. The melody features eighth and sixteenth notes, and the accompaniment features eighth and sixteenth notes. The score is divided into measures by bar lines. The lyrics are placed below the melody. The piano part includes fingerings (1, 2, 3, 4) and a "pp" marking. The "rall." marking is placed above the melody. The score ends with a double bar line.

LAST TAG

ADA RICHTER

Grade 2

Playfully M. M. $\delta = 62$

The image shows a page from a music book containing two systems of a musical score. The title at the top is "Fugue in D Major, BWV 934". The score is written for piano (mp) and consists of two systems. Each system has a treble and bass staff. The first system includes a piano (mp) dynamic marking. The second system also includes a piano (mp) dynamic marking and ends with a "Fine" marking. The score is written in D major and 3/4 time. The first system has 8 measures, and the second system has 8 measures. The key signature is one sharp (F#), and the time signature is 3/4. The score is written in a clear, legible font, and the page is numbered 10 at the bottom right.

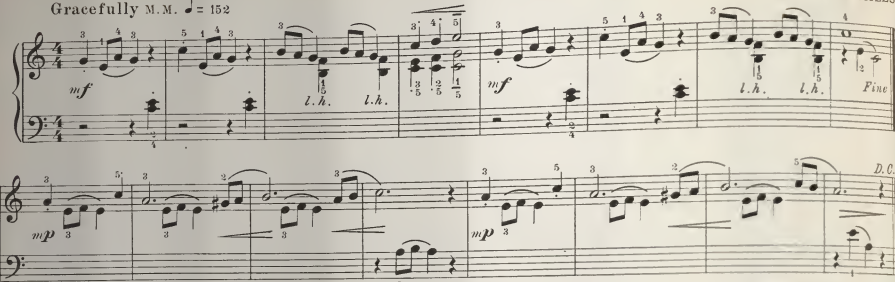
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623

Grade 2.

LITTLE SQUIRREL IN THE WOODS

RENÉE MILES

Gracefully M.M. $\text{♩} = 152$ 

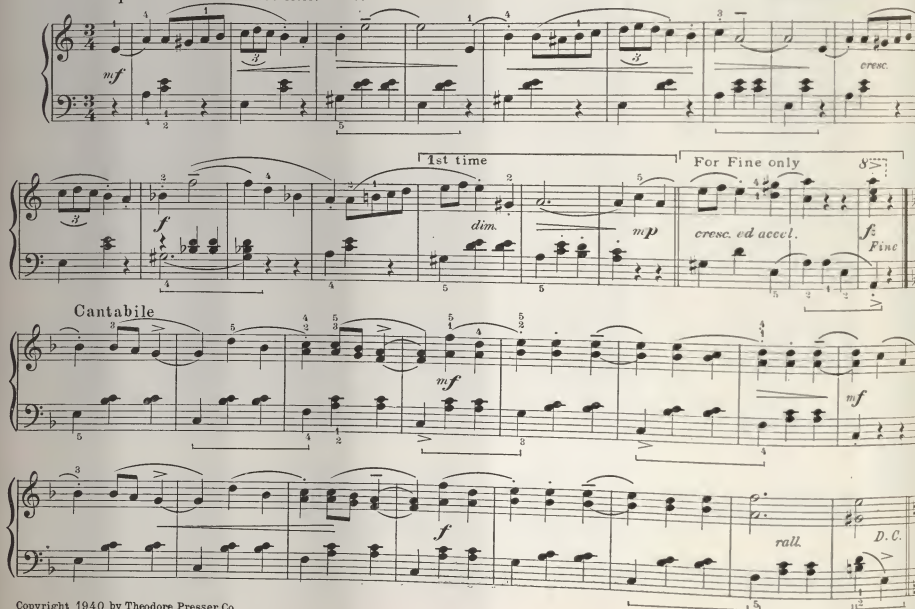
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Grade 2½.

TAMBOURINE DANCER

LEWELLYN LLOYD

Tempo di Valse animato M.M. $\text{♩} = 69$ 

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THIS ETUDEPermanent Wealth in
Music Study

(Continued from Page 579)

and eventually became a baronet. Unquestionably the money he spent in music lessons was one of the best investments he made in his entire career.

A business man who loved music noted that child delinquency in his city was alarmingly evident. Both boys and girls were "hard to handle." School progress was slow, despite the fact that many different educational plans had been tried. The business man decided to try music. He therefore organized a band and paid for it largely out of his own pocket, because his fellow citizens were too shortsighted to realize the benefits of music. They pooh-poohed it as a trill, a fancy, a needless drain upon the tax payers' pockets. Five years passed. The very tax payers who had assailed the project insisted upon retaining the band, even though the cost of maintenance was much increased by the withdrawal of a state appropriation. They realized that, from an educational, human, civic and business standpoint, the band was one of the most valuable assets of the town.

This brings us directly to the problem that is at this moment confronting thousands of parents in all parts of the country: "Shall we give our child music lessons?"

The mother considers this problem with the love and pride that has challenged her child from birth. She does not have to be counseled as to the value of a musical training for her child. She knows this instinctively and rushes to supply the need, just as she instinctively knows when the child is hungry and will sacrifice anything to secure the food it should have.

The father, on the other hand, is often inclined to regard the whole situation from the more material "business" standpoint. He says to himself, "Is this a real investment I am making in the future of my child, or is it something I am doing merely to make life more agreeable. Perhaps I am merely catering to the social pride of my wife?"

Where such a situation exists, the life career of a young person sometimes hangs in the balance. We can answer that father thus: "Music as a profession, in certain lines is extremely profitable. In other fields it affords a very good living. Many colleges in the country report that they can find employment for the graduates of the music department far more readily than for those from any other department of the institution."

Success, in an age bordering upon chaos, demands incessant inspiration, broad information, courage and

character. Music brings that inspiration, and with it a friendly understanding and affection among the millions who in this day form an important part in modern cultural life. The intelligent parent, who knows and understands this, looks upon every cent spent on music study as a deposit in permanent wealth in the Bank of Education—wealth that never can be taken away.

Musical education is unquestionably invaluable in molding the soul. Addison wrote, "What sculpture is to a block of marble, music is to the soul."

Material progress in music depends first of all upon talent. Few talented musicians, however, without business sense, ever achieve great material success. A few students have so very little natural talent that music is obviously what they should not undertake as a life work. It is seemingly impossible, however, to find out whether a child has or has not musical receptivity until it has been given a fair trial by means of a few courses of lessons with a competent teacher.

Every parent should realize that music study may become a priceless asset in the later careers of thousands of young people who have no idea of taking up music as a profession. The contribution of music teachers to the character, culture and spiritual values, as well as to the practical life success of their pupils, is so rich that it does not lie in the medium of exchange—gold or diamonds—above or under the earth, by which it can be measured.

We Americans take a great and just pride in what we call our horse-sense. Pray that we may never lose it. Let us always remember that the treasures of the mind and of the spirit are always infinitely more precious than mere material things. Who, for instance, would be so foolish as to barter all that dead gold interred in the Kentucky hills for that one little boy stretched out before the fireplace in a Kentucky log cabin, trying to dig out an education from the Bible, Bunyan's "Pilgrim's Progress", and Shakespeare—that boy who became Abraham Lincoln.

"We can do without fire in the house for half of the year, but we must have music the year round."—*Sidney Lanier.*

"There are large numbers of men who think a little culture, or a little technical knowledge, is enough to equip them for competition. They write music of the mind: cerebral music, I think they call it. They talk of music's return to instrumentality and condemn the lyric theater. All this is nonsense, merely a blind to disguise their lack of the divine gift."—*Pietro Mascagni.*

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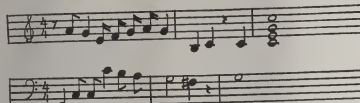
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The Contralto of the String Family

(Continued from Page 584)

of position must not be hidden. There must be no suddenness of attack. The *glissando* that is ugly and unskillful in rapid work must now be consciously used for beautifying the singing of the phrase. The mechanics of the change must contribute their possibilities to the musical effect. Again, it has been told by many young violoncellists that their preliminary studies laid no emphasis on these points. Yet of such details is the fine musician made.

Each player, of course, has his own special difficulties—the trick, a weak finger, and so on. How to get rid of them? An important and helpful way is to cultivate the trick of listening to one's self. The ear, after all, is as important as the hands in violin technique work. Map out in your mind the tonal and musical goal to be achieved. The nearer the instrumental execution comes to it, the better you will play. There must be mastery of the musical structure, down to the smallest details, well in mind before practice of a piece is begun. Intelligent practicing consists in trying to bring performance up to the standard of this mental ideal. Though your teacher can guide, you must depend upon yourself to accomplish the balance between ideal and execution. Artistic imagination and sure craftsmanship are the keys to the door of fine playing.

aware of what needs correction, when one discovers weaknesses by comparing what he hears with what he can do himself. The secret of progress lies in self-criticism.

Intelligence in Practice

Practicing is valuable only insofar as the student understands what he is trying to accomplish, and how to go about doing this. What good does it do to practice eight hours a day if one works incorrectly, or if the foundation is so wrong that improvement is out of the question? Practice may be done mentally without the instrument. Since actual practice involves only those technical details that enable one to express musical meaning, the musical contents of the piece must come first. There must be something to say before one can try to say it. The mental picture of the piece can be even better built of the instrument, when attention is not to be divided between mechanical capability and musical thought. When beginning study of a new piece, read it through accurately, again and again, studying the notes and the rests—and the musical meaning. A poor musician reads only the notes. A good musician reads exactly what is printed on the page. But the exceptional musician will read the musical meaning beyond the printed symbols. A mental picture of the music should be clear (if not finished) before the instrument is taken in hand. Then, as this musical conception is polished, actual practice should be merely the technical process of making wood, gut, arms, and fingers carry out the design of the musical idea.

That is why I have stressed the instrumental phase of learning—the musical images you construct, later on, depend upon it for their expression. If, for example, the violoncellist is allowed to bow incorrectly in his first months of study, every bow he ever draws will be wrong, every hour he practices will only deepen his error. Not to think of the miserable idea that, all his life, he will not produce an even bow. Nothing makes me sadder than a young, gifted, industrious student who is wholly incapable of producing on his instrument the musical images he carries about in his mind. Obviously, he has been incorrectly taught. Many errors result from great insistence upon "method," and too little attention to individual needs—often, because the teacher confines to hand on what he himself was taught in his youth, without developing himself further. The forest of pedagogy blox out. Thus, the teacher, like the pupil, must be open-minded, and open-eyed, as far as the pupil's individual needs are concerned. A thoughtless insistence on "method" can cloud years of work

—even an entire life. The great goal of teaching is to make the pupil sure of the properties of the instrument, the art of helping himself, and the aim of striving continually toward a better and more craftsmanlike release of his own musical thoughts.

A Conservatory in the Home

(Continued from Page 580)

mother is in a constant hurry to fear one of the girls will break an arm or a finger trying to do a *gelandensprung* or a *telemark*. Mother takes the girls every Saturday morning to Beck's Hot Springs, where they all take a swimming lesson together. This goes on in winter as well as in summer; the combination is winter of snow in the face and hot water on the body is lots of fun. In the summers we go to the mountains for week ends, or for family tea parties, and after the meal I usually sit around the campfire and harmonize all our old favorites."

Even the maid sings in the Johnson household, if she cares to; for Mrs. Johnson wants all around her, who are interested in having visitors, "so no one will feel left out." She tells with pride of the serious work done by one of her maids out of the fine development of the girl voice.

From that household perhaps Percy will some day make good his promise to play that Saint-Saëns violoncello concerto with the Philharmonic-Symphony Orchestra in person; perhaps Frances' lovely high F will thrill the most critical of flatterers; perhaps the twins will develop into a famous sister team. But if, instead, telephoning young men interrupt half planned careers, and their Johnson quietest follow the musical steps, and bring their musical intelligence and high musical standards into their homes and into their states, there will be, I think, no regrets in any quarter. "Show me the home wherein music dwells," says Longfellow, "and I shall show you a happy, peaceful and contented home."

Raising My Flat Tones

(Continued from Page 601)

In the tones and to determine the correct ones. Then measure by the entire piece was worked out first at a very slow tempo and then with this gradually increased to the proper speed. The rapidity of the new pieces was greatly increased, but the distinctive flat tones are a very satisfactory result for this temporary delay.

Who is the Greatest Violinist?

R. J. C.—No question is more frequently sent to the violin department than, "Who is an artist violinist in the world, and why?" This is a question which cannot be answered to the satisfaction of all, for the simple reason that there is such a difference of opinion among music lovers, and even professional violinists, as to what constitutes great violin playing. Taking the amateur violin owners try to do their own repairing, or else give the work to some capable friend, who really knows nothing about it.

When it comes to violin repairing, the best is none too good. The violin is a very sensitive instrument, and to give the best results every part of it must work. The body and the sound post have much to do with the tone. They must be made right, and fitted exactly into their proper places in the violin, otherwise the tone suffers. Many a violinist has lost an opportunity of owning a fine violin, because, after buying an old instrument which was badly out of repair, he found out that it was a first rate violin repairer to be put in shape, he took it to a "fiddle cobbler," with the result that it was ruined.

I well remember an incident in my own life. I was a violinist, and how I narrowly missed securing a really excellent old violin because I did not know the importance of having a first rate artist to make repairs. I was one day visiting a German violinist, and he was showing me a lot of old instruments and parts of instruments which he had accumulated in his wanderings around the world. The fragments of an old fiddle caught my eye. He said, "This is a first rate violin, but the account," said my friend, "nothing ever could be made of it." "Well," said I, "what will you take for it?" The organist thought for a few minutes, "Take it for three dollars," he said, "but I warn you it is not worth it."

I wrapped it in a piece of old newspaper, and began hunting for a repairer. The first one I found was a violin dealer in Cincinnati, but his work did it harm instead of good. I then sent it to Chicago with the same results. By good luck I heard of a master repair man from Austria living in New York, and sent the violin to him. When it came back, I was astounded at the tone, and the way he had restored the violin. Not long afterwards, I showed it to a man used to appraising violins. "What is it worth?" I said. He looked it over and gave me a few notes. "Oh, about seven hundred dollars," he said, "and it is well worth it. Altogether the repairs had cost seventy-five dollars."

Impressions on the Young
It is T. J.—Impressions received during childhood and extreme youth often last a lifetime; and for this reason it is well to let the child of four or five years hear the great violinists he can and all the great violinists possible; that is, if he expects to become a violinist of considerable attainments.

I shall never forget the first great violinist I ever heard—August Wilhelm, the great German artist. He was a man of splendid physique, resembling a Greek god, so all the critics said. He held a light orange colored violin under his arm, which I afterwards learned was the Mendel (Mendel) Stradivarius and he the greatest violin Stradivarius ever made. He raised the violin to play, and such a sound came out as no boy had heard. I had never heard. The whole concert made such a deep impression on my boyish nature that I resolved then and there to become a great violinist. Within a week I bought a violin and started to work, and I have been at it ever since. This shows what a deep effect the playing of the great violinists can have on a child's mind. A similar incident will be found in the life of nearly every violinist who has achieved success.

Fake Economy in Violin Repairs

S. H. R.—Nearly every one has some species of "fake economy" that is, they will buy an artist violin in the store, at a few pennies cheaper than would be paid to a real expert for first rate service. This is especially true with respect to owners of violins, and other musical instruments. Many amateur violin owners try to do their own repairing, or else give the work to some capable friend, who really knows nothing about it.

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"You follow the score, I'll follow the music"

(Continued from Page 582)

Giving Bells a Soul

When actuated by mechanical device, the bells are struck on the outside. In this case there is a rotating cylinder of gun metal, about five feet in diameter, studded with spikes. The mechanism is wound and, when the force is released, it revolves the cylinder so that the spikes trip levers, each of which is connected to a corresponding bell striker, much as in a music box or a hand organ is played. The spikes are removable so that tunes can be changed. A change is usually made twice a year, taking about four days to set the new tunes. In the Low Countries of Europe this

Playing Methods

When played by hand, the bells are struck on the inside, by the clapper which are attached to the keys by wires. As with the pianoforte, varying the amount of pressure on the keys controls the volume of sound. But so much energy is needed that while playing, some carillonneurs wear only a bathing suit, shoes, and

The Carillonneur's Training

A carillon concert is usually about an hour long. The time and frequency of concerts depend upon the community. In Europe, on holidays or other festival occasions, in every community where there is a "singletower" a concert is part of the program of the day.

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There is an interesting story concerning Anton Brees, who was a gangst-carillonneur at a church in Antwerp during the 1930's. When the Germans entered Antwerp, the Burgomaster told Mr. Brees to lock the carillon tower, which was done. This carillon was evidently one which could be run mechanically for a long time. When the Germans kept word so that they might enjoy the music. They were told, however, that the tower was locked and the bellmaster had gone away. This was only half true, for all through the war the carillon was the organ of the very church. When the armistice was signed the tower was again unlocked, having been unharmed. After four years Mr. Brees climbed the tower and, when he reached the carillon, he found the artist played *La Fugue* of the Belgian national La Fugue.

Teacher: "Can anybody in the class tell me about Pan?"

Little Son of Noted Musician
Pan is the god of music critics. Fans say they are always panning him.

(Continued from Page 595)

Maria Malibran's fame, however, has outlasted a century. It was preserved alive because of her achievements, which became legendary and by the fame of her brother and sister who lived into this century. For Maria Garcia reached the age of one hundred one (she died in London in 1906). Her sister, Pauline Viardot Garcia, who celebrated her first triumph as a singer in one of Berliot's concerts a year after Maria's death, died in Paris only in 1919, aged eighty-nine, as an internationally famous teacher of singing.

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(Continued from Page 600)

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That the first British patent for the manufacture of violin strings was obtained by William Lovelace, "of the Parish of Saint Leonard, Shoreditch, in the County of Middlesex?" His patent, Number 1,001, was issued in 1772. Of course violin strings were made much earlier than this.

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(Continued from Page 583)

It might be well to say a word about the academic controversy as to "What Is Jazz?" and "What Is Swing?" Actually, there is no difference between the two. The difference is based on rhythm. Jazz came first, and, in its very exuberance, it lacked discipline. Each performer was free to play in his own style. The swing band came later, and it was more balanced, and its work, as an ensemble, is smoother. A perfection of instrumental structure has also attended the swing band in functioning more evenly. In the jazz band, the melody is carried the melody is of high pitch; deeper tonalities were something of a rarity. Since it was impossible to record either bass or drums, in those early days, the instruments used were the woodwinds, which are used and readily recorded with the result that our current swing bands sound much more solid than their jazz ancestors. And we have better frequencies, both high and low. But these distinctions have to do with performance and reproduction. A difference of form is hardly distinguishable.

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ship, no amount of academic training will make him a good conductor. He need not be assertive; a quiet individual can shape the will of others without seeming to do so. But whatever his methods, he must lead, spiritually, before he is ready to take up a baton.

It is not necessary for him to have academic training (though that certainly improves his work); but he must be thoroughly and actively conversant with scores, instruments, sight reading, arranging, and that musical penetration which will enable him to take up a printed page and recreate it as a whole, in his own way. It is fatal to try to duplicate the success of someone else. The musician who does not vitalize a score

There is undoubtedly a promising future in rhythm music for ambitious beginners; but, before entering this field, it is imperative that they have the natural and acquired techniques that it demands. The start is seldom easy, but an ability to stand up under hard knocks and to come back for more is a must. It is better to begin with a small organization of your own, if need be. The larger, well-established bands, seldom select new material from request letters or solicited additions. They do their own thing. If you are serious about smaller organizations at work, "spotting" promising members. The best way, after all, to judge of a man's work is to watch him work. If you are serious, see his approach to his work. His attitude. His training will be disclosed in late consultations; but the wise one will not begin the talk that brings out the light unless he is first convinced of the man's ability to learn musical gifts. That is the best bet. The best bet is to find out if a man can be offered to young people.

(Continued from Page 596)

There's an intelligent approach for you. If only we had a few more mothers like this! Could you answer those questions?

My poor old head fairly buzzes with
futility. Drill as I will, no answer com-
es. The hum of the airplane lulls me to sleep
with its soothing paraphrase of an old
song, *From Cross Eyes I Fly*. And when
suddenly I awake with the plane rocking
and bumping crazily, and in a half stu-
por, shout to the pilot, "Can a cross-eyed
boy become a good pianist?", he gives me
a scared look, says, "This trip has gone
far enough!" and puts the plane into a
dizzy spin—which settles everything—
but that cross-eyed problem. Can an
eyeless man be a good pianist?

As Told to ElVera Collins

then D-sharp, E, F and so on as far up the keyboard as possible without moving the thumb from C. The average adult hand can cover a complete octave with the second finger. We again warn, however, not to continue the exercise after the muscles begin to feel a strain. The next part of the exercise is to let the second finger remain on C and ascend chromatically with the third finger, as far as possible. Naturally it will not be possible to cover as much distance as with the second finger. Continue the

exercise by letting the third finger remain on middle C and ascend with the fourth finger; and then the fourth finger remains on C while the fifth finger ascends, which will not be more than a few keys. The hand must remain in playing position through the entire exercise; it must not be turned sideways, nor must the palm be slanted upward.

Another good stretching exercise can be created out of playing octaves chromatically and using the 1-5, 1-4 fingering for the right hand. The bass chromatic scale may be played at the same time.

At no matter how much technical work an accordionist may have done, he will often find himself making numerous errors in rapid passage playing. One cause for this is that the entire hand position is changed

Our first finger gymnastics will be done away from the accordion. Clench the fist very tightly and hold for a moment, then open one finger at a

Examples 1 and 2, shown here, illustrate the type of exercises which provides good finger gymnastics.

The second exercise is for the right hand only. Place the hand on the piano keyboard in a playing position, and then drop the wrist as far as possible without removing the fingers from the keys. Then raise the wrist as high as possible. This should develop a flexible, pliant wrist.

Many accordionists with large hands have no stretch between the fingers and are therefore as hand-capped as though they had small hands. To correct this we suggest the following exercise: Place the thumb of the right hand on middle C and then ascend chromatically with the second finger from C-sharp to D.

most modern music."—Sergei Ra

elevate and enrich life with beautiful
these vital things seems to be lacking in
ninoff.

* * * * *

"Music is a spiritual art; it should elevate and enrich life with beautiful thoughts, feelings and experiences. These vital things seems to be lacking in most modern music."—Sergei Rachmaninoff.

What Are the Air Waves Saying?

(Continued from Page 590)

the concert hall and the opera house, which may well lead him to the cherished opera goal of all singers in this country. Melton made his opera debut in 1938 with the Cincinnati Summer Opera Association; and it is rumored that this year he is to appear with the Chicago Opera. Francis White, who established her reputation on the Pacific coast, sang with the major orchestras there and with the Los Angeles and San Francisco Grand Opera companies, before she made her radio debut in the East. Her voice blends well with Melton's, and the duets from light and grand operas in which the two were heard were among the best remembered moments of each broadcast.

Whenever one hears the song, *God Bless America*, he just naturally thinks of Kate Smith. The popularity of this song, as she sings it, seems to have placed a temporary eclipse over her theme song. When *The Moon Comes Over the Mountain*, Kate Smith is one of radio's most colorful personalities, and so great is her popularity on the air that her sponsors, the General Foods Corporation, recently announced a newly extended radio contract, through which the singer-commentator will be heard regularly up until January 1st, 1943. Although her present contract had still a year and a half to run, it was decided to extend it further on a non-cancelable basis. As an added tribute to her favor with radio listeners, the new contract carries options for life; only the entrance into a war would suspend her appearances on the air.

Miss Smith's nighttime variety hour has been off the air for the summer, but this program is scheduled to be resumed this month (Columbia Network). Her nighttime broadcast, with its news interviews, chatter and news comments, was carried through the summer because the broadcasters were able to set up a special studio in the singer's home on Lake Placid, New York, and thus at the same time permit her to enjoy her vacation.

For the past eight weeks, Columbia has been sponsoring a radio show on Monday nights (9:00 to 10:00 P.M. EDT) called "Forecast." The show, according to the broadcasters, has been an answer to typically American listener demand for new shows, ideas and personalities on the air. Mr. W. B. Lewis, CBS vice-president in charge of broadcasts, who selects the program ideas, has stated that each of the productions has aimed to present the combination of at least one star personality with a plan or idea designed to display the star to best advantage. Many of the productions staged a dual show—

with the first half hour coming from the New York studios, and the second half hour coming from Hollywood. The first show opened with a presentation called "The Battle of Music," with Raymond Puig and Frankie Hynes conducting two orchestras, assisted by Albert Spalding, Joe Venuti, Freddie Gibson, and Gordon Clifford. "The Battle of Music," written by George Fauskner and directed by George Zachary, was based on the premise that everybody likes a good musical formula plus an idea. Acknowledging that what might be one man's *cadenza* might be another man's cacophony, it was based around Berlin in a half-hour of vocal and instrumental music. The concert violinist Albert Spalding was included, so say the sponsors, to keep the battle reasonably bloodless, and the others to provide impartially-rhythmic and melodic evidence for both sides. The second half of the opening show came from Hollywood, where The American Theater presented a program by March and Florence Eldridge in a radio adaptation of Tarkington's "The Gentleman from Indiana."

Subsequent programs of "Forecast" turned to other prominent singers, and so great is the popularity of these programs have given further evidence of the vision and imagination that in the past year have gone into so many radio productions of the Columbia Broadcasting System.

Every afternoon, promptly at four o'clock, there is a lull in the busy routine of the Mutual Broadcasting System's music library. Typists rein in their flying fingers, the work of filing and cataloging stops, while everyone sits down for a ten minutes' chat and a refreshing cup of tea.

This pleasant Continental custom was brought back to America by Mr. J. M. Coopersmith, musicologist and a recognized authority on the music of Handel, who now heads the music library of Station WOR.

Dr. Coopersmith also has brought back from his extensive European travels importations of inestimable value to lovers of fine music. The WOR music library is said to be the finest of its kind in existence. Now, if any libraries can rival the WOR collection of rare and unusual music.

The library at 1440 Broadway includes the largest collection of compositions for string orchestra in the world. It also lists the only complete collection, with all parts prepared for actual performance, of Bach's cantatas.

These are only two of the many rare items which have been added to the library through the efforts of Dr. Coopersmith. His extensive knowledge of music of the seventeenth and eighteenth centuries enabled him to find in with the plans of Alfred Walker to appoint him director of WOR, for developing the

(Continued on Page 648)

Rotary Exercises Develop Piano Playing

(Continued from Page 592)

and from different positions of the keyboard and also to assist in the production of cantabile touch.

In the following example from this work these movements are delineated, showing the general curve of a well directed use of cooperative upper arm rotation in the shoulder joint.



These approximate drawings, showing upper arm rotation, are not to be taken literally, but must be nicely graded in their scope and not exceed the realm of good sense and judgment.

Body-trunk rotation demands not only a balanced control of the muscles associated with the spinal column but also is invariably associated with the two previously discussed types of rotation: forearm and upper arm rotation. A simple experiment will fully illustrate this movement, showing each step of its associated movements.

1. Let the entire arm hang limply at the side of the body.
2. Lift the forearm until it is at right angles with the upper arm—it will be evident that the hand now assumes a vertical position with its palm facing downwards.
3. Twist, or rotate, the forearm to its fullest capacity towards the thumb.
4. Now rotate the upper arm to its fullest extent.
5. It now will be necessary to twist the body to complete the rotary cycle.

Obviously this experiment is an exaggeration; but it serves to illustrate in "slow motion" the component parts of the muscular coordination involved in rotary cooperation. The following example from Chopin's *Scherzo in C-sharp minor, Op. 39*, in the bass at (A) illustrates body-trunk rotation.



It will be easily comprehended that the broken chord passage, after this leap from the extreme bass, cannot

be made perfectly unless the muscles are properly prepared beforehand. A loose muscular condition would prove fatal to its correct rendition.

It remains with the student of piano playing to consider more carefully, and to put into practice, certain muscular principles belonging to the body. Athletes, especially professional wrestlers, know a great deal more about the physiological factors of the body than do the majority of piano students. Surely the player's art will bear more earnest scrutiny in this direction.

By the means outlined in this article, interpretation of the classics is made more possible; and artistry in a word, musical soul is more fully realized through rotary cooperation in piano playing.

Finger Gymnastics for the Accordionist

(Continued from Page 635)

position back and forth, instead of to reach with the fingers.

Exercises 3 and 4 provide finger gymnastics for the left hand.



They were taken from my text book called "Bass Solo Studies." A common fault in playing Ex. 3 is to let the wrist sink and this causes quick fatigue. Notice that, after the fourth finger has played E-flat, the hand remains in position in that part of the bass keyboard while the second finger reaches over to play F-sharp. Much of the fumbling of bass passages is caused by the fingers not being made to work. Make them reach out and go after the needed buttons. Do not keep shifting the left hand position up and down the bass keyboard. Move it only when you know it is impossible for the fingers to reach the needed buttons. Steadiness of the left hand reacts on the bellows manipulation and makes the action more rhythmic. As the left hand always has the double duty of playing the buttons and, at the same time, manipulating the bellows, it follows that any and all systems for simplifying this task should be recognized and employed.

Finger gymnastics for both hands will help to bring about a gradual extension of the hands and muscles and will be a great aid in producing technical skill.

Fretted Instruments

Johann Caspar Mertz

By

George C. Krick

JOHANN KASPAR MERTZ, the renowned guitar virtuoso and composer, was born in Pressburg, Hungary, August 17, 1806 and died in Vienna, October 14, 1856. He was the son of very poor parents and during childhood received some elementary instruction on the guitar, the flute and, in order to be of financial assistance to the family budget, he had already begun to give lessons on these instruments by the time he was twelve years of age.

Teaching and perfecting his technique on the guitar, which had become his favorite instrument, now occupied much of his waking hours, and in this uneventful manner he passed his young life. When thirty-four years of age he was fired with the ambition to enlarge his sphere of operation and removed to Vienna, where he established himself as a teacher of guitar; and not long after his arrival in the beautiful city on the banks of the Danube he appeared as guitar soloist at a concert given in the Court Theatre under the patronage of Empress Carolina Augusta.

His success was instantaneous, his performances being applauded to the echo, and for his brilliant achievements Mertz was appointed Court Guitarist to the Emperor. During the next two years he found him making extended concert tours through Moravia, Poland and Russia, one of his recitals taking place in the Russian fortress Modlin, where he played before the court under the patronage of the Grand Duke Rusoff. Other concerts followed in Stettin, Dresden, Berlin, Breslau, Chemnitz, Leipzig and Prague.

At one of these concerts he met for the first time the young lady destined to become his wife, Miss Josephine Plantin, a professional pianist who happened to appear on the same program with Mertz. This accidental meeting upon the concert stage led to a friendship that resulted in their undertaking a joint concert tour, which proved a great artistic and financial success; and they were married in Prague, December 14, 1842. Some months later the newlyweds returned to Vienna where they busily engaged in preparing instruction on their instruments to

members of the royal family and the elite of society. Celebrated pupils of Mertz were Johann Dubez who obtained European fame as a guitar virtuoso and the Duchess Ledochowska who possessed rare musical ability and was regarded as a virtuoso on the mandolin.

In addition to being the foremost guitarist of his period, Mertz was also a talented performer on the flute, violoncello and mandolin, and composed music for these instruments.

A Temporary Retirement

A serious illness now interrupted his successful career in Vienna and for almost two years he was unable to appear in public. When he returned to the concert platform, in the spring of 1848, the public appreciation of the artist was made manifest by the enthusiasm and excitement displayed by an audience that filled the hall to its utmost capacity, while many clamoring for admission had to be turned away. The last period of his career saw Mertz repeating his successes of former years, but the strenuous life he was leading began to take its toll and on October 14, 1856, he died in Vienna a month after returning from a short concert tour. No portrait of this artist was ever made, and one of his last compositions, written a short time before his death, was his Op. 65, perhaps the greatest of the original works Mertz wrote for the guitar.

In the early part of 1856 a Russian nobleman, M. Makaroff, residing in the Brussels office, offered two prizes for the best compositions written for guitar, this offer being made to stimulate writers and players of the instrument. Thirty-one competitors submitted sixty-four compositions to the judges, who were musicians of European repute: Leonard the violinist, Servais and Demunck, violoncellists, and several others connected with the Brussels Conservatoire of Music. The jury under the presidency of M. Makaroff awarded the first prize of \$200.00 to J. K. Mertz of Vienna, for his Op. 65—*Fantasia Hongroise, Fantasia Original and Le Gondolier*. Mertz did not hear this good news, for he passed away a short time previous to the publication of the results. The second prize was awarded to Napoleon Coste, the French guitarist, for his *Grande Serenade*.

As a performer and writer for guitar, Mertz is ranked amongst the most illustrious; his original compositions, transcriptions and operatic

(Continued on Page 648)

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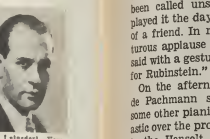
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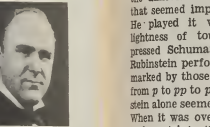
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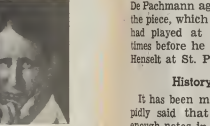
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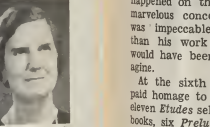
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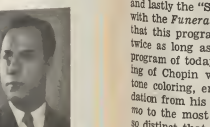
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Kings of the Keyboard

(Continued from Page 586)

Pachmann, then at the height of his art, attended this concert. One of his show pieces was Henselt's *If I were a Bird*, his playing of which had been called unsurpassable. He had played it the day before at the home of a friend. In response to the rapturous applause of the audience, he said with a gesture, "Now I am ready for Rubinstein."

On the afternoon of the concert, Dr. Pachmann stood with me and some other pianists. He was enthusiastic over the program. When it came to the Henselt etude, however, he put on his hat and stood in the corner with a Napoleonic look of triumphant defeat. Rubinstein began the difficult composition at a speed that seemed impossible to maintain. He played it with that feathery lightness of touch which so impressed Schumann when he heard Rubinstein perform as a boy. It was marked by those wonderful shadings from *p* to *pp* to *ppp*, of which Rubinstein alone seemed to hold the secret. When it was over and the audience broke out into thundering applause, I looked around for Dr. Pachmann. He had disappeared. All that was left was his hat upon the floor, which he had forgotten to take with him. Dr. Pachmann again started to study the piece, which he once told me he had played at least ten thousand times before he dared to play it for Henselt at St. Petersburg.

History in Tones

It has been misleadingly and stupidly said that Rubinstein missed enough notes in a program to make it entirely new one each time he played it. He was not. He was a man of moods and, when not in the right mood, might have played carelessly; but nothing of the kind happened on the occasion of these marvelous concerts. His reliability was impeccable. Anything better than his work of these concerts would have been impossible to imagine.

At the sixth recital, Rubinstein paid homage to Chopin. It included eleven Etudes selected from different books, *Four Mazurkas*, four *Balades*, two *Impromptus*, three *Nocturnes*, three *Waltzes*, three *Polonaises*, the *Berceuse*, the *Scherzo*, the *Berceuse*, the *Fantasia in F minor*, and lastly the "Sonata B-flat minor" with the *Faneral March*. Please note that this program was easily about twice as long as the average recital program of today. Rubinstein's playing of Chopin was incomparable in its coloring, embracing every gradation from his tremendous fortissimo to the most delicate pianissimo, so distinct that every note could be heard in the furthest part of the hall.

The seventh recital with its all Russian program (including works of

his brother Nikolai, as well as his own compositions) was both novel and powerful. The object of this monumental series of programs was to give "the history of pianoforte playing without words." Even then, his incredible repertoire was not exhausted, since an eighth recital was added, the proceeds of which went to charity. The program for this final recital was composed of entirely different works. Of course no one has calculated the number of mental operations in this colossal series, but four million would be a conservative figure. Purely as an intellectual feat, entirely apart from its artistic merit, this was astonishing.

Many famous pianists have come and gone since those kings of the keyboard passed on; but no one is likely to contradict a statement that, since the year 1842 when Liszt's pianistic career practically came to an end, now nearly a century ago, no pianist greater than Anton Rubinstein has appeared.

The World of Music

(Continued from Page 578)

ROSE PAULY, dramatic soprano of the Metropolitan, sang her first American interpretation of *Carmen* when on June 20 and 21 she had upon the floor, which he had forgotten to take with him. Dr. Pachmann again started to study the piece, which he once told me he had played at least ten thousand times before he dared to play it for Henselt at St. Petersburg.

DARBUS MILHAUD, French modernist composer and member of "The Six" so famous in a past decade, has arrived in America. Of the others he says, "I do not know where Durey is, Auric and Germaine Tailleferre were in the south of France, Honegger was in Switzerland, and Poulenc was mobilized in the French Army."

ZINKA MILANOV achieved a personal triumph when at the end of June she made her debut in Buenos Aires, as *Madalena (Maddeline)* in Giordano's "Andrea Chénier."

THE LISZT PIANO, lately discovered at the Vittoriale di Gardone, Italy, has been transported to the theatrical museum of La Scala, Milan, at the request of Daniela von Thode, daughter of Cosima Wagner and therefore granddaughter of the great Hungarian master.

JAMES C. PETRILLO, president of the Musicians Union of Chicago, was elected President of the American Federation of Musicians at its recent convention in Indianapolis.

H. HUNTINGTON WOODMAN recently completed his sixth decade as organist of the First Presbyterian Church of Brooklyn, where he played his first service on May 4, 1880.

EDWARD P. MASON, retired president of the American and Hawaiian Piano Company, passed away on July 17, at Stamford, Connecticut. Aged eighty-one, he was a son of Henry Mason of Boston, a founder of the first American piano company. Mr. Mason, Composer of *Bethany*, familiar to everyone as sung to the words, "Nearer, My God, to Thee."

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Class A, fourteen to sixteen years of age; Class B, eleven to fourteen; Class C, under eleven years. Names of prize winners, and their contributions, will appear on this page in a special issue of THE ETUDE. The thirty contributors will be given hon-

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64:

Johann Caspar Mertz

(Continued from Page 637)

arrangements are gems of beauty. He was a musician of exceptional talents, and a poetic and sublime writer for his instrument. He was a great inventor, not only as regards the technical treatment of the guitar but also as regards his compositions for the instrument, and whatever Mertz wrote showed his exquisite refinement. A vulgar melody or a commonplace harmony seems to have been impossible to his very nature. In his concert Mertz used a ten-stringed guitar, that is, with four free swinging bass strings added to the regular six stringed instrument. Frequently his wife appeared with him on concert programs, playing piano accompaniments to his guitar.

Numerous Compositions

Mertz was a prolific composer, although the majority of his works consist of transcriptions and arrangements of classical compositions for guitar solo, guitar duo, or guitar and piano.

His early compositions, Op. 1 to 7, are of a light character. Hungarian dances, nocturnes, polonaises. Under the title of "Opera Revue, Op. 8," Mertz wrote thirty-three classic transcriptions for guitar solo of favorite operas, these arrangements being vastly superior to anything of the kind published previously or at a later date. In these numbers, each one of them consisting of ten or more pages, Mertz has employed all the resources of the instrument; and their performance requires technique of the highest order. They should be in the library of every serious minded guitarist.

"Barden Klänge, Op. 13" is a group of thirteen tone pictures, purest gems of melody, of medium difficulty, but well worth while. Altogether there were more than one hundred published opus numbers, and many more remained in manuscript. These manuscripts stayed in the possession of Mertz's widow, who survived her husband many years; but some time after her death on August 5th, 1903, the International Guitar Society raised by subscription a sufficient sum to purchase them, and they are preserved in the society's library in Munich.

For unaccountable reasons the present day guitar virtuosos have neglected the music of Mertz; which is a pity, as there are many of his compositions and arrangements that would delight an appreciative audience. Here are the titles of a few, in addition to those already mentioned, that would grace any concert program: from Op. 8, "Ernani," "La Favorita," "Rigoletto," "The Barber of Seville," and "The Merry Widow"; from Op. 13, "Capriccio," "Fingals Cave," and "Tarentelle."

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TAKE TIME TO TAKE TIME

In the midst of a war-torn world the great French pianist, conductor and composer, Ferruccio Busoni, tells us in his fresh and interesting fashion how to go about taking a little slower, more thoughtful and more thoughtful concert tour of South America.

FAMOUS MUSICAL HOAXES

An amusing musical article, telling how master musicians have taken delight in fooling the public. It is by a writer new to the audience.

HOW FERRUCCIO BUSONI

From Petr, pupil of the American pianist, Carlos Caceres, and Ferruccio Busoni, tell us of the methods of the famous pianist. Petr is the descendant of a long line of Italian musicians of the highest standing. He has played to millions "over the air" in the United States.

GETTING LAUGHTER THROUGH MUSIC

How humorous is music! Many of the great composers had a very merry aspect to their lives. Mr. Horstmann C. Gregory, a Master of Music at Northwestern University, has uncovered many amusing bits for the reader.

THE BASIS OF VIOLIN PLAYING TO-DAY

Isa Brissel, one of the newest of the established young virtuosi, tells how the violin player of to-day differs in his objectives from that of the old-fashioned virtuoso.

GETTING A START IN THE SMALL TOWN

It really is easier to get started as a teacher in the small town than in the great metropolis. Mr. Louis Jones tells in an interesting fashion how she got a fine class together.

MUSIC OF SPECIAL CHARM

The compositions in the October Blue Book are especially rich in playing and teaching interest. It will make an interesting and valuable addition to your music library.

Record Discs of High Musical Interest

(Continued from Page 588)

Sonata in E major, Op. 1, by Handel (Victor disc 16450). His is a more purely articulated performance than an earlier one by Spalding and Bey. But neither owns the moving beauty that is to be found in the performance of this work by Louis Gromer, the oboist, on Anthologie Sonore disc No. 11.

Ravel's septet, "Introduction and Allegro, for harp, string quartet, and flute," is a work which might well have been called a concerto for harp and chamber orchestra. As in the composer's quartet, the style of writing here is a blend of the romantic and the impressionistic schools. It is a lovely work, happily illustrating the best facets of Ravel's fanciful and whimsical genius and his gifts in achieving unusual tonal effects. A modern recording of the septet has long been needed, hence Columbia set X-107 is a welcome one. Laura Newell, harpist, and her collaborators in the recording, give a spirited account of the score; and full justice is done to the music in the spacious recording.

Maria Kurenko, the Russian soprano, has made an album of Tschikowsky's songs for Victor (set M-678), as a gesture toward the recent centenary celebrating of the composer's birth. There are ten songs in the set, five of which have not been previously available in recorded performances. Such old favorites as *None But the Lonely Heart*, and *At the Bell* are included in the group; but, curiously, it is not they which impress in the long run, but the less familiar ones like *Speak Not, O Beloved*; *So Soon Forgotten*; and *Complaint of the Bride*. Mme. Kurenko sings with enthusiasm and fine interpretative warmth, despite the penetrating shrillness in her higher voice. The recording has been excellently controlled.

Less impressive in two Russian songs is Rosa Ponselle; this is perhaps owing to the awkward translations used. Both songs, Rimsky-Korsakov's *The Nightingale* and the Rose and Arensky's *On Wings of Dreams* (included in *Dance I Emotions*), but Miss Ponselle's renditions leave much to be desired (Victor disc 16451).

Although Jussi Boerling, the operatic tenor, cannot be said to have acquired the more subtle requirements of lieder singing, his disc containing Alfvén's *Skogen Sover*, Sveriges Morgon, and Schubert's *Die Leier* (Victor 12831) remains his best to date of this style of singing. *Skogen Sover* (*The Forest is Sleeping*) contrasts with the patriotic *Morgon* (Morning), and the tenor manages to convey the two moods effectively. An *die Leier* To the

Lyre) is also well sung, but not with so much imagination as one might like to have.

What Are the Air Waves Saying?

(Continued from Page 636)

station's library. Wallenstein himself has made notable additions to the library, as the fruit of European travel and research, and in addition he is well known for making more familiar the seldom heard works of great seventeenth and eighteenth century masters, in such programs as the series of Mozart operas which he recently broadcast over WOR.

Coopersmith's interest in music of this period, and particularly in the music of Handel, began as a result of his studies at Harvard. His Ph.D. in music was the fourth to be granted during the entire history of that university. Shortly afterward he went to Europe on a Guggenheim fellowship, and conducted extensive and exhaustive research in the principal music collections of the Old World.

Such a wealth of unpublished material was discovered and brought back to this country by Dr. Coopersmith that he has been able to present entire concerts of music by seventeenth and eighteenth century composers from manuscript. His collection of unpublished Handel works alone is of inestimable value to musicians and musicologists.

Dr. Coopersmith first went to WOR in 1935, after being affiliated with Station KHJ, on the West Coast. Since that time he has been the double life of a busy radio executive coupled with that of a musicologist of international fame. During his working day he is busy supervising the work of preparing music for broadcast, performing, checking copyright clearance, and all the hundreds of details which must have the attention of the head of the music library of a large radio station. Into his crowded schedule he also manages to fit the work of making American music lovers more familiar with the musical treasures which have been assembled in the WOR library.

There are now more than fifty thousand compositions on file in Dr. Coopersmith's department. The library also contains a complete inventory of musical literature and reference material.

Dr. Coopersmith is an active member of the American Musicological Society, and concerts for the Society's members frequently have been presented under his direction. He reveals, however, that his musical tastes also include other and less serious branches of the art. His first love, he says, was "hot jazz," and among his earliest professional appearances he numbers playing in the pit for Broadway musical shows.



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